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THE NEW

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EDITED BY

SAMUEL COULING

VOLUME IV. 1922

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The Editor will be pleased to receive suitable articles, notes, etc., and will return MSS not accepted for publication.

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THE PHILOSOPHER SÜN-TSZ

BY

PROFESSOR E. H. PARKER

Some remarks from Sie Yung's 謝 墉 preface of 1786 may serve to clarify this obscure subject. He calls attention to the fact that whilst the historian Sz-ma Ts'ien gives special paragraphs or chapter-heads to Mencius and Sün-tsz, minor philosophers including Mêh Tih or Mêh Tsz are relegated in a body to the concluding words of the paragraph. Our present subject was a Chao man, and like most of his kind was a sort of peripatetic diplomat, somewhat after the fashion of the Pope's nuncios and agents in the middle ages, who endeavoured to work upon the consciences of the Italian, French and English rulers amongst others in Europe. Accordingly he first tried his hand in Ts'i (Southern Shan Tung), and then found his way to Ts'in (Southern Shen Si and Northern Hu Peh), where the celebrated chancellor Li Sz 李 斯 was his pupil. He is unjustly blamed for holding that men's disposition is naturally inclined to evil, contrary to Mencius' view that it is naturally inclined to good: what he really meant was to bewail the tendency of man to evil 疾人之爲惡, whilst Mencius was all for persuading men to be good 勉人以爲善. The oldest commentator is Yang Liang of the T'ang dynasty (楊倞), but the preface writer shows that his own view of the controversy has other support. During the so-called Fighting States period when the princes of China north of the Yangtze were fighting amongst themselves and against the great power of South China 楚 for a universal or imperial crown,

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Confucius' *tao* (i.e., principles) was in abeyance, and the peripatetic diplomats held the field; that is why Mencius and Sün-tsz came to the rescue: orthodoxy 王道 may therefore be coupled with the four names (1) Duke Chou (practically the moral creator of the Chou dynasty), (2) Confucius, Mencius and Sün-tsz. It will be noticed here how the word *tao* had a definite and at the same time indefinite use both before and after the philosopher Lao-tsz gave the word a new meaning: it is somewhat like the use of the word Catholic, i.e., "universal," now appropriated alone to and by Roman Catholics, and occasionally by "Catholics" of the Church of England. The reason why Sün-tsz has been neglected for well over a thousand years past is that the texts are nearly all corrupt or defective. The first volume of the writer's copy contains three chapters on: (1) The importance of study and personal character; (2) due care and the ups and downs of life; (3) rash judgments from appearances and faults of the so-called "Big-Twelve" 十二子.*

He points out that the babies of the uncivilized south 于越 utter the same sounds as orthodox-born babies, but their environment decides their future; the most enduring bliss is the absence of ill, just as the most spiritual man is he who persists in self-culture: take nature as it is, therefore, and improve wherever possible. A wren's nest is ingeniously woven with feathers and hair, but unluckily always unfirmly attached to twigs, which snap with the breeze and break the eggs. The earthworm without claws or teeth persists in his own way to get food and drink both above and below the soil, whilst the crab with all his legs and claws hard at work tries to get into the blindworm snake's hole; that is to say, no work, no result; study till you die; the highest expression of cult 道德 is the attainment of propriety 禮. The field covered by the Odes is as broad as the Spring and Autumn Annals (i.e., history) are insignificant, nature ranking before criticism, which latter is like measuring a river's depth with your finger or pounding millet † with a spear. A man who really respects *li*, even though with limited intelligence, is none the less a man of culture 法士, whilst a man who does not, even though a sharp critic, is but one of the crowd. As

* The Commentator observes that the *Han-shi wai-chuan* (2nd century B.C.) omits Mencius and Tsz-sz and only gives 十子.

† I have not collected sufficient evidence yet, but I am inclined to think millet and wheat were the staple foods in *old* China: the expression "so many stone man" (like the Anglo-Indian "so many rupee man") to indicate rank and apparently having reference to rice, seems to have come in with the Empire 2,000 years ago after South Yangtze China had been definitely absorbed.

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the saying* goes:—"the superior man utilizes nature, whilst the inferior is the tool of nature." The wise man despises mere rank, for poverty no more discourages him than a drought does the cultivator or a bad speculation the trader. Men's capacities differ as the shuffling tortoise does from the fleet courser, yet the former may get there first. The superior man 君子, though poor, is broad-minded; though rich, is respectful; he is nŏt lazy in easy circumstances, nor fagged out when he has to work hard; he is moderate both in anger and joy; self rule overcomes his innermost impulses. (Our philosopher here quotes the *Hung-fan* chapter of the Book of History further to illustrate the last sentences).

The second chapter illustrates Sün-tsz's disapproval of all sensational and spectacular behaviour,—such, say the commentators as that of the celebrated Ts'u 楚 statesman and author K'üh Yüan whose vexation found relief in drowning himself, as is commemorated to this day in the annual Dragon Festival. He alludes to certain incidents in the life of the equally celebrated Chêng 鄭 statesman Tsz-ch'an, so admired by his contemporary Confucius; these incidents are connected with the first written law as distinguished from what Sir Henry Maine calls "themistes," and show how, previous to the destruction of the books in B.C. 213, all Chinese philosophers, peripatetic and otherwise, rang the changes on the still existing classics and on the (mostly lost) local histories, summarised for us about B.C. 90 by Sz-ma Ts'ien. The contrast between the "superior man" and the "common or garden man" 小人 is here reverted to: the former accommodates unchangeable principles to ever-changeable circumstances; in great matters his guide is Heaven, in lesser matters the Rites: if he sees a remedy he does his best; if not, he keeps calm: if he is pleased he evinces it genially; if saddened, he quietly signifies disapproval: if he understands he says so, if not, he explains why concisely. In the case of the common individual, the exact opposite of all this takes place; in illustration, Sün-tsz makes use of the unknown character 𢜔 which seems to mean "sad." The superior man clears away disorder before he attempts to introduce order, just as you get rid of dirt before substituting embellishment. What man is willing to allow his own perspicacity to give way to another man's ignorance? A five-inch carpenter's square suffices to square off the whole world, and so the superior man's principles make it unnecessary for him to leave his own door-step in applying them universally. Do not presume on your ability, or hide your incapacity; do as

* Kwan-tsz uses these same words.

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others do in the ordinary matters of life, and stand not aloof from your fellow-men: like what others like and dislike what all dislike, but keep in view consequences and practicabilities before you indulge your natural impulses. Posing for virtue is stealing repute—worse than filching property. Politeness is the best armour, and is better than clothing for keeping the person warm. Tread warily. Pugnacity is not only apt to be suicidal, but also apt to do irreparable damage to one's family and to the State; the sucking-pig may rush against a tiger, and the puppy-dog never goes far from home; shall men, then, show themselves inferior to these in defending the State? It would be like using a tempered sword to stir up cow dung.* The risks run by traders and robbers may be compared to the bravery of pigs and dogs, but the bravery of the righteous man consists in abiding unflinchingly by the principles of right. Blame neither others nor Heaven for your dissatisfactions, but do your best. It is glorious to put right before† advantage and disgraceful to do the contrary, the one means success, the other failure; the one peace of mind, the other uneasiness; the one long life, the other early death; the one power over, the other subjection to, men. Heaven has ordained that people shall be of different status in life; the Emperor 天子 in his sphere, the vassal rulers 諸侯 in theirs, and so on with the officials and commoners. Choose your own acts and abide by the consequences. The common individual and the superior man have equal talents and desires; they only differ in environment and means of utilizing capacities. The common man—as, indeed, even birds and beasts—may be anxious to please, to be liked, to be treated well, but he is apt to be dangerous and hard to deal with; and even if he succeed so far, there is always an uncertainty as to the final result. Oh the other hand the superior man is good and loyal; he looks forward with confidence, and even after his death people revere his memory; and all feel a respectful envy of such an end. The inhabitants of Ts'u and Yüeh‡ are quite comfortable under their own systems,

*The commentators do not make it clear how this rather coarse metaphor is applied.

†Many will recognize here the opening words of "Mencius."

‡Ts'u 楚 may be defined as South Yangtze China, and Yüeh 越 or 于越 or 於越 or 吳越 originally formed part of the semi-barbarous Ts'u empire. Comparing orthodox China with Rome, first expanding over Italy, and then Helvetia, Gaul, Germany, Spain and Africa, we may say that there was no extensive administration anywhere in the Farthest East until letters were introduced, and those letters were always Chinese: moreover the introducers of lettered civilization were always Chinese adventurers who founded "dynasties."

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just as the superior man (in China) finds his happiness in refinement 雅; the human nature is always the same though methods may differ; virtue means peace and vice means danger; not always, of course, but usually so: we may therefore say the superior man is normal in his conduct whilst the common man is apt to be abnormal 怪. All men have the same inborn feelings, Yü (the founder) just as much as Kieh (the destroyer or ruiner of the Hia dynasty); they want to eat when hungry and be warm when cold; to rest when weary, to gain advantage rather than suffer loss; their eyes equally distinguish black from white, beauty from ugliness; their ears are equally sensitive to musical and other sounds; their mouths equally distinguish sour, salt, sweet and bitter; their noses the difference between fragrant and stinking; their skins are equally sensitive to cold, heat, disease, and itch: they may become Napoleons or Robin Hoods (i.e., Chinese equivalents for), workers or peasants, according to environment and habits of life: all is innate, nothing artificial or adventitious. Why is one this and the other that? It is a question of mind 性, which in the one case is mean 鄙, and the other purified by adverse circumstances: capacity is born of hardship and dies of luxury. The common man has no such education, and therefore sees nothing beyond his own advantage, while the superior man only becomes so on opportunity. How can the common man seize such notions as propriety or right 禮義? How can he know of deference and politeness 辭讓? How can he know of modesty, shame, moderation, indulgence? All he thinks about is gobbling and swilling to his heart's content. Suppose a man were born without knowing what chickens, pigs, rice, 稻 and sorghum were, and that his knowledge were confined to yams, nettles and a mess of grain: his idea of abundance would go no farther: but lo! and behold some one comes along with chickens, pigs, rice, and sorghum; in genuine wonder he says what strange objects are these? How delicious! Of course he abandons the one and tries to get the other. Just in the same way does the *tao* 道 or methods of the ancient kings 先王 and civilizing governments generally differ widely from the *tao* or methods of the robber chiefs. Why? Want of education, which is the great evil in the State. Hence charity 仁 should be inculcated on every possible occasion, when the boorish will soon become smart and the stupid ones clever. Otherwise what advantage in having T'ang and Wu (founders of the second and third hereditary dynasties) above us, and conversely, what harm in having a Kieh or Chou (ruiners of the first and second dynasties) above us? Men eat,

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men drink, men go gadding about, never content. Always increase of luxury and want of foresight; this soon leads to beggary: there is nothing for it but to go on persistently improving yourself; as the saying goes, "with a short rope you can't draw water from a deep well." Hence with a charitable ruler 仁人 above us the agriculturalist works his best and the trader exercises prudence, whilst officials and others upwards to the ducal and other titled personages will do their best in the public service: this is true democracy 至平. As the Odes have it 受小共大 "From small beginnings unite in one greatness." *

The third chapter gives some notion of phrenology, but declaims upon the unreasonable practice of judging by a man's looks; if the workings of the mind are good we may ignore the external features. The Emperor Yao for instance was tall, but his successor Shun was a small man (both previous to the three first hereditary dynasties). Wên Wang was tall, but his brother Chou Kung was short (both joint founders of the third dynasty). Confucius was tall, but Tsz Kung 子弓 (also known as 冉雍 and 仲弓) was short. The philosopher author then goes on to give instances of other distinguished historical personages, one of whom was seven feet in height with a face three feet in length and three inches broad; † another bald, with one leg longer than the other; a third so short and crippled that he could hardly carry his clothes; a fourth who could not stoop forward. Confucius' face was like a rumpled square. Chou Kung (already mentioned) was stumpy. Kao-yao's ‡ complexion was like a skinned melon or squash. Hung Yao 閎夭, an officer of Wên Wang, had a face so hairy that you could not see the skin. Fu Yüeh § 傅說 looked like a fish 鰭 standing erect. I-yin 伊尹 had no eyebrows. Yao and Shun (both already mentioned) both had double or mixed pupils in their eyes. Yü and T'ang (both already mentioned) suffered from serious bodily defects.

What then differentiates man from birds and beasts? It is the faculty of discernment and not simply because he has only two legs and no hair. A chimpanzee has two legs *with* hair, and can utter grins, but the superior man knows how to make

* Curious students who desire to argue about this "democratic" idea may refer to the 殷頌長發篇 of the Odes, over the precise meaning of which commentators naturally squabble interminably: still republican ideas have always been in the germ amongst the Chinese.

† I believe it is now well established that the ancient foot was considerably shorter than the modern.

‡ A minister of the Emperor Shun.

§ Minister at the close of the second dynasty.

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soup and carve his meat ("instead of eating it anyhow," says the commentator). Birds and beasts have also fathers and sons, but are unaware of it by any family feeling; they have males and females, but without any discernment of sex, and no discernment is more important than that of status or degree, which, again is entirely a matter of rites or propriety 禮, none of which is independent of our Sacred Rulers 聖王 (who, says the commentator, fix the rites 制禮); but there are a hundred Sacred Rulers: which is the standard? Answer: obey the *present* rulers, who presumably base on their predecessors; otherwise you might as well forsake your own ruler and obey someone else's ruler; you must judge the past by the present, just as you arrive at millions by counting up units. If you want to know what antiquity was, then examine the *tao* of the (reigning dynasty of) Chou; and if you want to know what that *tao* is, see what sort of superior men are valued under it. You cannot argue *tempora mutantur nos et mutamur in illis*, for fools are no competent judges, how much less successive generations of fools? The Sacred Ruler 聖人 neither deceives nor is deceived; he exercises his own judgment on the ancients; he is human and judges humanly, his basic nature being common with the man in the street 塗之百姓; ancient horses and cows were like the present ones. Why not men too? No traditions exist beyond the Five Emperors * 五帝, but they were there; it is only the lapse that fails us in records of their undoubted activities. Yü and T'ang (founders of the first and second dynasties) have transmitted accounts of their government, but not in the same detail as Chou (the third dynasty); the farther back we go, the fewer particulars there are, hence it comes that lapse of time has obscured or discontinued the old forms. All language irreconcilable with the former kings 先王 and not conforming to propriety and right is heretical 姦, and, however much you may argue, † the superior man 君子 will not listen to it; on the other hand, those who base on the former kings should love to disseminate what they know: everyone likes to speak of what he admires, and therefore presents of words or looks are more treasured than presents of jewels, finery or music. Hence the superior man never wearies of words, whilst the common individual 鄙夫 ‡ on the contrary prefers plain truth regardless

---

*i.e., previous to the first three hereditary dynasties.

† These remarks have special reference to the men hinted at in the first paragraph of the second chapter (commentator).

‡ The Confucian biased commentator thinks proper to add "he means fellows like Mêh-tsz," but this suggestion seems biased and gratuitous.

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of elegance, for which reason he remains stagnant and vulgar to the end of life. It is difficult to impress the degenerate rulers of to-day with the noble attitude of their ancient predecessors; the remote is too vague, and the modern too commonplace; the best way is adopt a medium course, and accommodate yourself to individuals as you see them, just as we bank in a pond or prop up a building according to the position or circumstances of the water or house: bend, but don't break; moderate yourself, but drag others along; conceal rather than exhibit superiority; this is an art suitable to all requirements, an instance of which is given in the Odes where an Emperor by tact gained over a foreign province.* It is better to be silent than to show want of tact and charity. † Hence the superior man is unwearied in charitable practice; his arguments are always as full of charity as the common man's are of malice. I say you must not necessarily revert to the extreme ancient rulers for your models, and I cannot see the use of going back to Yao and Shun (before the three hereditary dynasties) to Wên and Wu (founders of the third dynasty) in order to tackle with more modern conditions; Mencius and Tsz-sz (Confucius' grandson) hold the contrary view, and assert moreover in the most blameworthy manner that this was what the former superior man 先君子 (Confucius ‡) himself had maintained. If rulers had agreed to adhere to the old teaching 古教 there would have been no room for the six schools of thought 六說 and the twelve disciples § 十二子 would not have been on affectionate terms; these would have books and professors of antiquity; their reputation would have been greater than that of vassal rulers; Confucius and Tsz-kung would have been nowhere as saints 聖人; it would always be what the two saints Shun and Yü (the last of the non-hereditary and the first of the hereditary Emperors) said. To doubt what is doubtful is as much faith as to believe what is believable; garrulity and terseness are both equally good in their proper places; to know when to keep silent is as much knowledge as to know when to speak. ¶ Vain labour is bad; schismatic industry is also bad; smart talk

* Between B.C. 900 and 700 northern Kiang Su was beyond the pale.

† Sün-tsz here alludes to the defects of certain philosophers of his day, but few readers will see his points.

‡ In one place the scholar Tung Chung-shu alludes to Confucius as the 大君子.

§ A note says "十子 (omitting Mencius and Tsz-sz) according to the *Han-shi Wai-chuan*" (2nd century B.C.).

¶ The commentator here cites Confucius' well-known aphorism 知之爲知之不知爲不知是知也

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is bad, reckless bravery is bad, as the man who drowned himself because he was not listened to.* Don't use your superiority to others' disadvantage; condescend to learn, and, when you acquire capability, then be modest; be kindly 愛 all round in your bearing whether to prince, to elders, to your village, to friends, inferiors, juniors; always polite, no striving with them; none but the silly will fail to appreciate this. In ancient times the educated aspirants to office 士仕者 were social and charitable; in modern times they are violent rogues; nowadays those occupying posts 處士者 are very different from what they were in ancient times. The genuine superior man 君子 possesses all the virtues but does not insist on their recognition; hence he is ashamed of being bad, not of being reviled; he covets no praises and fears no blame. (Here follows a minute account of the proper deportment, shape of the hat, etc. etc., of the genuine gentleman 士君子, and it will be noticed how wide the range of term is, from the specific "Confucius" to the generic "gentleman"). Young fellows also have a correct deportment suited to their age and position (hat cocked forward, etc. etc.) Tsz-chang † made himself rather ridiculous 賤儒 by imitating the supposed walk of Yü and the shuffling gait of Shun, as did Tsz-hia† by his silent self-satisfaction (and so on with other prigs). On the other hand we have the magnificent manly figure 天下之大節 of the first of the Five Tyrants of China, Duke Hwan of Ts'i (Northern Shan Tung), who murdered his elder brother, had seven unmarried aunts, cousins, sisters, etc., in his household, squandered untold millions on his harems, appropriated half the public revenues to his extravagances, made surreptitious attacks upon his fellow vassal rulers; and yet was notwithstanding all this universally admired; why? because he was frank and unenvious, irresistible, and unhateable; and yet we have this pack of five-foot high boy-pupils abusing the characters of the Five Tyrants:‡ In the case of the illustrious first of that ilk, it was no mere luck, it was his due; he did not pretend to be a professed statesman 本政教, nor was he extremely elevated in character, nor yet

* Alluding to Chwang-tsz's story of 申徒狄.

† 子賤氏, also known as 顓孫師, celebrated in Confucian circles for his humble diligence: 子夏氏 also known as 卜商 was a smug stickler "of sorts."

‡ It is interesting to note that two centuries later the Confucian statesman Tung Chung-shu, in advising the Emperor Han Wu-ti, quotes these words of Sün-tsz, and says that the "five-foot boys" only meant that the Five Tyrants were to blame for preferring cunning and treachery to the disinterested charity and justice of ancient times; they in no way abused the men, only the methods.

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very learned, nor impelled by any great sense of right. It was rather strategy, foresight, the right use of men, cunning, dissimulation, the capacity for collecting and preparing the means for overturning all his enemies. Talk of treachery indeed! Why, would courtesy and charity alone have achieved all this? * Even Wên, Wu and Chou Kung (the founders of the Chou dynasty, father and two sons) had to take life sometimes (to protect dynastic interests), whilst Kieh and Chou (ruiners of the first and second dynasties) in spite of their vast empires perished like ordinary individuals. The rest of this chapter consists of maxims for statesmen, but, as the commentators point out, Sün-tsz at this point seems somewhat confused and self-contradictory, probably, they suggest, because his pupils were serving in rival states, and he had to trim his words in order to meet possible exigencies.

The fourth chapter on 儒效 purports to deal with the efficacy of what in later times became identical with Confucianism, but previous to Confucius' time rather meant something like what Charles II, 2,000 years later called "the religion of a gentleman." Sün-tsz evidently considers imperial China, as he found it in B.C. 300, to have been reborn with the Chou dynasty which, 900 years earlier than that, had established 71 vassal states in the Yellow River valley, of which 71 no fewer than 53 were administered by rulers bearing the clan name 姬 of the new Emperor or King 王 as he was then called. The *fainéant* monarch had in Sün-tsz's days conceded the title of King to several of the nominally vassal powers who were still contesting supremacy after 400 years of incessant intrigue, fighting, colonizing, and (it must be granted) general development; two of these powers had indeed in the year B.C. 292 for a few weeks arrogated to themselves the ancient title of *Ti* 帝, or Sacred Emperor; but it was not until the year 255 that the King of Ts'in (Southern Shen Si and Northern Hu Pêh) captured the famous tripods that for a millennium had formed the visible symbol of "empire." The rest of China now had no alternative but to submit, and

* Mencius goes so far as to say "The Five Tyrants were criminals when compared with the 三王 or Ancient Rulers"; but Confucius in his Analects hesitates to condemn Duke Hwan—a sort of cross between Alexander and Caesar—and explicitly admits that "had it not been for him and his adviser Kwan-tsz, we should all now be wearing Tartar attire." In fact, in Sün-tsz's time one Chinese vassal prince did for warlike handiness, actually adopt Tartar attire a century and a half after Confucius' death, just as the Roman Emperor Gratian did the attire of the Scythian Alani (the A-lan of the then contemporary Chinese dynastic histories) six centuries later.

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in the year 253 the Ts'in ruler sacrificed 祠 to The Emperor on High 上帝 in the suburb of his own capital. *

The year 255 † was the 52nd year of the Ts'in King Chao-siang's long reign as fighting vassal king, and it was thus the first year of what may be called the Ts'in dynasty: his son and grandson between them only reigned three years; but his great-grandson, the far-famed destroyer of literature, was the first to make use of the new combined title of *hwang-ti* that subsisted without break from B.C. 221 to the revolution of A.D. 1911, and also he was the first to establish a complete and effective empire over both North and South China. Accordingly we find our philosopher (who had already been in the service of two other vassal kings) in the service of King Chao-siang, and this somewhere between B.C. 300 and 260, just at a time when the great conquests were beginning, and when the Ts'in generals were whipping off from 50,000 to 400,000 heads from the rival armies every month: evidently Sün-tsz was sowing the seed of scepticism which led to his friend the conquering king's grandson making a holocaust of both rival books and rival "writing fellows." The opening words are "King Chao 昭 of Ts'in asked the philosopher Sün 孫卿子‡ saying: 'The educated are of no advantage to one's State?'" The answer was: "The educated classes 儒者 take the former kings 先王 as their models, and venerate sociality and charity 隆禮義; they are scrupulous subjects, and evince the utmost esteem for their superiors; so that if the ruler 人主 makes use of them things go on well at his Court 本朝." After listening to further encomiums and allusions to how Confucius improved the tone of inferiors 人下 the King asked: "Yes, that is all very well, but how about the effect on rulers themselves 人上?" Sün K'ing replied: "The rulers would be magnanimous; their resolves would be settled at home, and their bearing 禮節 would be polished at Court: the laws and the correct administration thereof would be manifest in officials, whilst honesty, good faith, kindness and advantage would be apparent in those below. Never an injustice, never an innocent

* Mr. Eric Teichman's recently published "Travels in North-west China" (Cambridge University Press) throws much light upon these ancient sites and doings.

† These dates vary by one year in some books of trustworthy reference owing to some authors taking the view that 1 B.C. should be succeeded by the year 0 and not by the year A.D. 1; but these abstruse astronomical questions in no way affect our narrative.

‡ Often written 荀況; it is really not a question of *Talu*, but of local dialect: even to-day the Cantonese pronounce 孫 as *sün* instead of *sun*: the best commentators have proved this point.

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man punished." Following the practice of the time in all the Chinese states Sün-tsz quotes one of the Odes—the Bible of China—in support of his thesis, and asked "the effect upon inferiors and superiors being as thus set forth, how is it possible to say that the educated are of no advantage to a State?" King Chao simply said "Good!"

Our philosopher then proceeds to develop his theories as follows, but it is not clear that he is still continuously addressing the King; he is apparently "letting himself go" generally for the public reader's instruction. He begins by showing that the *tao* 道 of the ancient kings was purely human; there was nothing supernatural about it: the superior man 君子 has no pretension to universal ability, wisdom or discrimination; his business is *li* and *i* (sociality and charity) as above described, and he simply recommends these on all occasions, just as humble cultivators and traders know best the ins and outs of their own special requirements and chances, of which the superior man may be ignorant. The same thing may be said of carpenters or joiners, legists or lawyers, such for instance as Hwei Shih and Têng Sih.* Opportunity is taken here of disapproving the communistic doctrines of Mêh-tsz', who seems to be one of our author's special bugbears, and of Shên-tsz†, another of the peripatetic philosophers of the time. Over and over again Sün-tsz reinforces his arguments by references to the Odes, and it appears from the detailed histories of the several Chinese states that this was a universal diplomatic practice: in modern times we have had by way of comparison a striking instance in the case of President Kruger, who (set going by an ingenious Yankee pressman) kept up quite a protracted "diplomatic" correspondence by telegraph (answers prepaid), in which verses from the Bible were exchanged without comment to illustrate the daily vicissitudes of the Boer war. It must be repeated here that there is no edition of Sün-tsz at all approaching in perfection of style the polished work of Hwai-nan-tsz (2nd century B.C.), or even the partly rough and partly polished reconstituted re-

*惠施 or 惠子 a contemporary of Chwang-tsz, who mentions conversations with him: Hwai-nan-tsz also alludes to him several times; he was minister in the state where Mencius did most of his speechifying. Têng Sih 鄧析, who is also mentioned by Hwai-nan-tsz. was executed by the celebrated local premier Tsz-ch'an 子產 on account of his legal innovations, but even Tsz-ch'an himself went farther in the direction of written law than Confucius (his junior and his admirer) could approve: Confucius plumped for the *themistes* of Sir Henry Maine.

†愼到 A Taoist of the Lao-tsz school, like Sün-tsz born in Chao (North Shan Si), but adviser to the King of Ts'u (South China) about B.C. 300.

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mains of the first articulate philosopher, Kwan-tsz: it is not at all clear how far the work of Sün-tsz escaped the holocaust of B.C. 213; still less is it clear in what written character the earliest collection was written; and whether on bamboo slips, on silk, or on paper: finally there are the vulgar 俗本, the Sung dynasty 宋本 and the Mongol dynasty editions 元刻, all of which at times differ hopelessly.

Having described the various qualities that go to form the perfect man 聖人, Sün-tsz goes on to say that this perfect man's *tao* emanates from one single thing, i.e., holding firmly to his soul 神. What *is* this soul? It is perfect goodness and amiability; it isindestructible, and the perfect man in holding on to it, becomes the pipe or conduit of *tao*, which is the refrain of the Odes, History, Rites and Music.* The Odes represent the mind, the History the facts, the Rites the behaviour, the Music the harmony.

A visitor (says Sün-tsz) on occasion observed to me that Confucius once said: "What a success the Duke of Chou was! With personal distinction he only became more humble 恭; with riches he only became more economical; with victories he only became more cautious." My reply to the visitor was: Probably the Duke of Chou never acted thus, and Confucius never said so. When Wu Wang was overthrowing the last ruler of the Yin dynasty, he was warned that Jupiter was in an inauspicious position in the north †; but he deliberately faced east, and marched on to meet the planet; moreover it was the Duke of Chou who encouraged him to take this risk, and in completing his task he needed no one's further assistance. The celebrated charioteer of history 造父 ‡ needed horses and chariots to gain his fame, just as the great archer of history 羿 needed bows and arrows; in the same way the highly educated personage 大儒 needs territory and population whereon to operate, even though he possess not a yard of land of his own. Confucius and Tsz-kung 子弓 are instances given by Sün-tsz, whilst Mêh-tsz is once more cited as a specimen of defective educated men: any way, doing is better than knowing, knowing than seeing, seeing than hearing, hearing than being deaf to high principles: doing is proof of clear comprehension and characteristic of the

* It is noteworthy that only four of the classics are named, nothing is said of the Changes, and not the slightest hint is given of what *we* call "religion."

† "North" also means "defeat."

‡ Careful students should read the excellent papers of M. Léopold de Saussure, who effectually destroys some of Chavannes' theories about Muh T'ien-tsz's travels in Tartary: they are published in the *T'oung Pao*.

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perfect man, who bases on charity and justice, takes a true view of what is and what is not, brings his acts in accord with his words, never swerves and follows the one *tao*: hence it is absolutely necessary to have a standard guide 師法, and the accumulation of experiences forms new habits and customs, just as the accumulation of days forms a year, and just as north, south, east, west, zenith, and nadir form distant theoretical space: the perfect man is the mass of human experiences, just as the cultivator, carver, trader are the mass of agricultural, artistic and trafficking experiences: when you are at "Rome" 楚 do as the Romans do; when at "Athens" 越 do as the Athenians do; when you are a pure Chinaman 夏 do as the Chinese do; it is not born in any man what he *is* to do; he goes with the multitude (a suitable Ode text here follows as usual); you may be ignorant; how unjust, indecent, and silly you are when you see others do not take you at your own valuation; your mind, your temper and your knowledge require schooling before you can pretend to justice, refinement and ability.* In searching for natural truth 道德 you cannot go beyond the later kings; back beyond the three family dynasties B.C. 2205-250 三代 all is vague.

The fifth chapter of Sün-tsz treats of the science of personal rule 王制, and first of all it should be understood that high capacity may exist without training in the humblest individuals, and even the deaf and dumb, the lame, maimed and dwarfs may have suitable work found for their natural genius, as, for instance, blind musicians, deaf cooks, etc. The former kings established the principles of (1) courtesy and equity 禮義, (2) rich and poor, (3) noble and common in order to obviate unseemly struggles for the good things of this life. When the horse shies under control the charioteer is uneasy; when the commoner shies at restraint, the superior man is uneasy; in both cases a quiet soothing treatment is required. Confucius said that the highest class of ruler was careful in both great and small points of propriety, whilst the medium class might admittedly fail in small points; but there was little to be said for a ruler who was particular in small points whilst neglectful of the larger.† Tsz-ch'an‡ was

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* In the course of this dissection of the various educated 儒 Sün-tsz once more uses almost the exact words of Confucius, Sün-tsz's version being 知之曰知之不知曰不知, and he adds, any way the 大儒 is preferable to the 俗儒, who again is preferable to the 俗人.

† I have not been able to identify this 孔子曰 unless Analects VIII, 6 and XVIII, 5 are meant.

‡ Mentioned a few pages back; Kwan 仲 is of course our old friend Kwantsz. It is interesting to notice how the same historical facts are rehashed by all the philosophers.

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popular but no ruler, whilst Kwan Chung was a great ruler, but no stickler for propriety: hence a cultivator of propriety represents majesty; a ruler, power; a popular man, peace; a greedy man, ruin; hence again, majesty enriches the people, whilst power rather enriches the classes: a country that enriches the higher classes only may just survive, but one that fills private pockets generally is bound to come to grief. Full granaries and starving people may be compared with an overflowing but leaky pitcher. If you cannot keep what you get in, you will not have the means to pay out for your defence, hence what you rake in to your ruin the enemy rakes out to his strengthening; witness for instance what happened to the grasping rulers* of Ts'i in B.C. 680 respectively and 280. Hence the prestige born of propriety and justice, which qualifies for either kingly 王 or forcible 霸 rule. As I have said (continues Sün-tsz), *tao* cannot be traced distinctly farther back than the three dynasties, and the methods 法 of later kings must, therefore, be assumed to be inherited from the earlier as anything inconsistent with them would be inelegant 不雅 even now; in a word, virtue at home or in privacy brings its own reward, and vice the contrary.

As to taxes on land, ten per cent. is reasonable, but inspection without tax is sufficient at custom's barriers or in markets; free fishing should not be obstructed by weirs and stepping stones too much, and the pursuit of game should coincide with the fall of the leaf; local productions and tribute should be sent in according to circumstances and distances; roads and rivers should be kept open to all, and the Empire treated as one family 四海之內若一家; for instance, horses and hounds come from the north;† hides, feathers, ivory and rare stones and mineral dyes from the south; salt and strange marine creatures from the east, carpets and skins or hides from the west; all things for man's use, which may be grouped in one as the "great spirit ‡."

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* There is very little use in giving translated particulars in the present state of European historical knowledge; however, the affair of 280 B.C. is mentioned in Mayers' *Manual* No. 930; the earlier event is well known to educated Chinese, and is shortly described in Chavannes' *Se-ma Ts'ien*, Vol. IV., p. 50. Sün-tsz merely alludes to the events casually, assuming that his readers will know the details, as well-read Chinese then did and now do.

†Yün Nan and Burmese horses were probably unknown to North China in Sün-tsz's days, as also must have been the great Tibetan mastiffs: the 紫柱 ("unknown character") may be any marine monster this or that commentator likes to imagine.

‡大神; this expression occurs in the classics, but not at all in Sün-tsz's sense, which seems to mean "transmogrification" by man's genius. The usual Ode is cited in illustration, but it requires a Chinese mind to discern the connection.

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Courtesy and right are the foundation of civilization, and the superior man is their product; nature produces him, and he manages or manipulates nature. Fire and water are instinct with afflatus 有氣, but have no life; vegetation has life, but no consciousness; beasts and birds have this last, but no sense of right 義. Man has all four, and is, therefore, the noblest product of nature* 最爲天下貴. No strength like that of the ox, no speed like that of the horse; but man utilizes, since they cannot unite, as can man; for only man with his sense of right can unite in action the various layers of humanity that right creates, thus availing himself according to season of the food† facilities which nature through man provides. The rest of chapter 5 is much in the same strain, being an "applied" form of the above science; however it is so full of borrowed and erroneous characters that even the Chinese commentators have allowed possible "renderings" to go by the board: Giles and Balfour would have revelled in this maze.

The sixth chapter is on "how to enrich the State." All men have similar aims and desires, though they may go about them by different ways and devices. It is repeated here and in fact often, that 10 per cent. is a fair percentage on agriculture, but this tax should be *used* economically and not squandered: there is enough to go round for all, and no occasion for vain fears‡ of insufficiency. Propriety fixes the question of class difference, senior and junior, rich and poor, important and unimportant; hence the Son of Heaven wears purple and a crown, and so *mutatis mutandis* downwards with his ministers, etc. The way to enrich a state is to lighten the land-tax, customs and market dues; reduce the number of hucksters§, resort to forced labour as seldom as possible; and above all do not hamper harvest operations. Class distinctions are unavoidable in aggregations of men, and the prince may be compared to a pivot round which other classes turn: expenditure, whether on buildings, pleasures, clothes, or what not, should never be wanton or excessive, but only on what is needful to attain reasonable comfort; the usual Ode is cited to stress this

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* It will be noticed what a wide range of meanings the philosophers give to such words as 天下, 聖人, 君子, 神, etc.

†In speaking of 五種, i.e., pulse, hemps, wheat and two sorts of millet it is to be noted that Sün-tsz does not include rice, which cannot have been a common product of North or Old China.

‡The chief Commentator says this is another dig at Mêh-tsz's theory of scarcity.

§ I.e., so as to have more cultivators.

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point, and in this case the verses are applicable and clear to the ingenuous foreign mind. Here is where the charitably disposed ruler 仁人 meets with approbation; the people regard him as a God 帝*, love him as a parent and are ready to die for him, actually rejoicing in his individual wealth and splendour: an apt Ode is here again cited to reinforce this comfortable sentiment. How painfully, Sün-tsz goes on to say, all this contrasts with the present cruel levies on personal and real property, the exaction of tolls and customs, and so on, to the hindering of free dealings. Hence the causes of modern revolts and massacres: as the Ode says, "No word unavenged, no kindness ill-requited."

Sün-tsz a few pages further on proceeds in his own words to ridicule Mêh-tsz† as already above outlined: he says "Mêh-tsz was openly bewailing the Empire's 天下 scarcity, but this supposed scarcity was really no public danger, it was only a danger unnecessarily created by Mêh-tsz's own imagination." Heaven and earth (he proceeds) create enough food and clothing for us all; Mêh-tsz's joylessness is calculated to stir up discontent, as his exaggerated economy would simply create poverty, and discourage all desire for rewards: he thinks there should be fewer officials and scientists; also that the upper classes should work with their own hands just like the lower classes do. If this were so, there would be no imposing of awe and dignity, and punishments would thus be practically impossible. Without rewards or punishments how would the able and virtuous be distinguished from the worthless? The world would be topsy-turvy, and Mêh-tsz himself, in munching his pulse and sipping his cold water, would be hard put to it to feel content.‡ No! the ancient kings had character wherewith to unite and magnificence wherewith to manage the people; without the apparatus of power, evil-doers could not be suitably dealt with. The world will get along in perfect comfort so long as educational methods 儒術 are earnestly followed; as the Odes say, "Tipsy and with full bellies, bang go the cymbals, happiness all round." Mêh-tsz's way would lead to a wearisome and drab existence,—as another Ode (quoted) puts it. To dole out favours and sing lullabies to the people is a sneaking sort of *tao* or praise-earning; on the

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* 天 帝 is here meant, says the Commentator-in-chief.

† Mêh-tsz's strict economy and communistic principles are alluded to by Dr. Eitel on p.334 of the *China Review*, Vol. VI. He was evidently a bit of a "Bolshevist,"—a word, by the way, which simply means "majority" party.

‡"Sufficiency" and "content" are both 足 in Chinese.

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other hand don't pamper rogues in order to gain their favour. Don't overpress the people with labour demands; either pampering or bullying is equally bad: the ancients took care to allow for summer heat and winter cold; there was no overstraining and no slacking*, and thus superiors and inferiors were both gainers; first look to your own acts and then impose duties upon others; then you cannot but be wise; here Sün-tsz shifts from his Odes and quotes for once in a way from the Book of History to support his doctrine of good example. Whilst it may be tyranny not to warn first†, still it is laxity to warn and then not punish; whilst again punishments without rewards are discouraging; punishments and rewards should be regular, or else the people will be at sixes and sevens: hence the *li-i* or propriety and justice of the ancient kings enabled them to unify; their good faith secured love; their discrimination secured good service; their titles and rewards gave weight to their behests; the relation of rulers to ruled may thus be compared with the relation of trunk to branches and leaves. You may judge a state by what you see of the popular manners and the officials' behaviour; i.e., whether all is well or the reverse; whether the people are content or groan under exactions. Under Yü‡ there were ten years of flood, and under T'ang§ seven years of drought; yet the country on each occasion recovered: on the other hand, full granaries and empty stomachs signify bad rule; in seeking wealth you may ruin a state, in seeking gain you may imperil your own ruling person.

Most hostile attacks of one state upon another are either brought on by ambitious desire to punish or subdue, by lust for gain, or by eagerness for revenge. A benevolent ruler will aim at high things, purify his aims, and be scrupulously correct as to his acts; be perfectly true and loyal, and in everything orderly¶: if he is all this, it matters not if his raiment is poor and his housing coarse; he is as good as any duke in his palace and in his bedizenment; if set to rule a state, the Empire itself cannot ignore him; no one would venture to attack him from

*No ca' canny

†A colloquial saying even to-day.

‡Founder of the 1st regular dynasty.

§Founder of the 2nd regular dynasty.

¶期文理; the first character stands for 綦, which last *Sün-tsz* habitually uses as 極. The two next characters have nothing to do with "composition" still less with the purely foreign "literary speech," which is not a Chinese sanctioned expression at all.

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ambitious desire to punish; no army would prevail against full granaries and general content; any vengeful attack upon him would be driven off like so much chaff: proper diplomatic behaviour towards superior states coupled with politeness and liberal tribute will secure such an administrator against ambition, covetousness, or spite; his government will be as firm as a rock, and as enduring as the constellations. He will be at peace whilst others are at loggerheads, and he will arise from the ruins of others; hence a benevolent man not only keeps his own but adds to it. (Here follows the usual fortifying Ode).

Sün-tsz then draws a picture of the faithlessness and greed of tyrannical suzerain states, more especially regarding cessions of territory. Neither a Yao nor a Shun as subordinate rulers could have escaped such clutches; you might as well send a virgin with jewels across the path of a mountain brigand. The only thing is to be blameless yourself; it may be difficult to serve a tyrant, but you may make it easier to force the tyrant to serve your purpose.

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THE NYI TSYE-CH'UNG MEDALLIONS OF ANHUI

BY

A. M. TRACEY WOODWARD, F.R.G.S., F.R.N.S.

There has been during the year of grace one thousand nine hundred and twenty-one, quite an epidemic of substituting one Tuchün for another in a number of the provinces of China, to wit: Yünnan, Kiangsu, Hunan, Chihli, Hupeï, Shansi, Kansu, Chêkiang, Kuangsi, etc. In this list must be included Anhui if we go back a few months of 1920. Nyi Tsye-ch'ung who had been Tuchün of Anhui for several years, gracefully resigned in 1920 to make way for younger blood in the person of General Chang Wên-sung, but his exit was marked by the issue of several special pieces of interest to numismatists.

In vain have I searched for an extended native biographical sketch of Nyi Tsye-ch'ung.* Investigations into Chinese literature and persistent inquiries in Anhui province, have remained fruitless. A very small note of ten lines in the 中外名人歷史大觀 (Chung Wai Ming Jên Li Shih Ta Kuan)† is the only material coming under my notice, and from these ten lines, hardly two or three sentences can be availed of. The rest is couched in such absurd terms and shows such lack of veracity, that it can well be ignored here.

This work only states that Nyi Tsye-ch'ung was born in Yingchowfu, Anhui province, but does not give the date of his birth. His first appearance in official life was when he was made secretary to the then Governor-General of Hupei. His next appointment was as a Puisne Judge in Hupei province. A strong supporter of Yüan Shih-k'ai, he directed his efforts in

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*倪嗣沖. The Peking romanization of the name is Ni Ssŭ-chung.

†Vol. III, pp. 79, 80.

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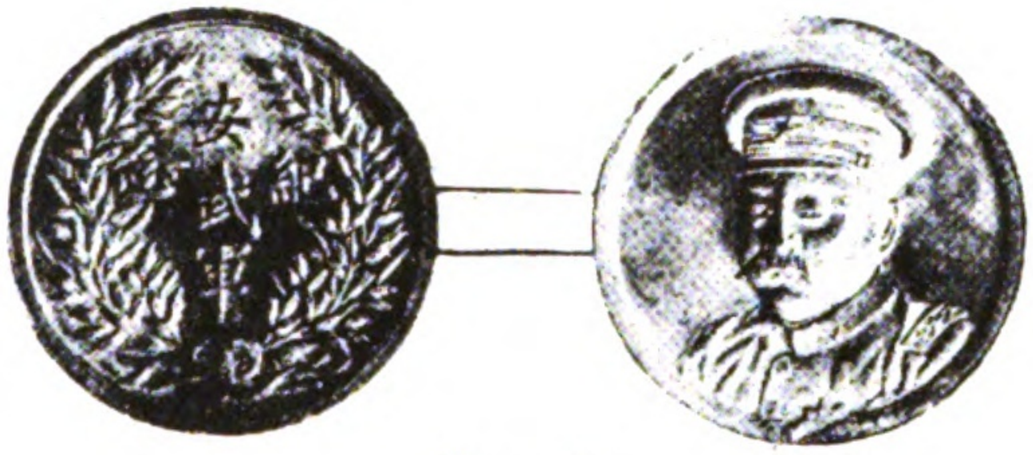

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assisting the latter to become Army Inspector of the Peiyang Troops. When President Hsü Shi-ch'ang became *tuchün* of the Three Northern Provinces, he appointed Nyi Tsye-ch'ung to a minor office in a civil court, from which position he rose to become Registrar-General of Heilungkiang province in Manchuria. In the fall of 1911, when Yüan Shih-k'ai became Inspector-General of the Army, he appointed Nyi Tsye-ch'ung Military Governor of Honan province. We next hear of him during the second republican rebellion (1913-14), when he became *tuchün* of Anhui province, an appointment conferred upon him by Yüan Shih-k'ai, then President. It would seem that Nyi Tsye-ch'ung was a great *protegé* of China's First President, for during the Hung Hsien days he was created a duke and given the office of Second Inspector of the Yangtze Valley. However, that title was short-lived, as, upon the collapse of the Hung Hsien *régime*, Nyi Tsye-ch'ung became generalissimo of the Hunan troops, and after the imperial *coup d'état* of Chang Hsün, he reverted to the tuchunship of Anhui province with the title of First Inspector of the Yangtze Valley. As already mentioned, he gave up this office in 1920, since when he has been living in retirement at Tientsin.

When Nyi Tsye-ch'ung retired from the tuchunship of Anhui province, various medallions were struck by the provincial mint at Anking as a souvenir of his rule. Strictly speaking, however, there were only two medallions made. Type I shows the first one struck; this medallion was made in bronze, silver and gold; the bronze one being the rarest of the three, whilst in silver a fair number apparently exist. The legend reads: 安武紀念軍 meaning: "Souvenir of the Military Officer of Anhui"; in bronze: weight, 9.27 grammes; size, 28mm.; thickness 2½mm.; in silver: weight, 14.35 grammes; size, 28¼mm.; thickness, 3mm.; in gold: weight, 17.63 grammes; size, 28¼mm.; thickness, 2¼mm.; the rims of all the pieces are unmilled. Type II was the second medallion struck, and so far as is known, was made only in silver. The obverse reads 安慶造幣廠造 "made at the Anking mint," with the characters 紀念 meaning "souvenir" in the centre, reposing on a groundwork of 71 horizontal lines surrounded by a necklace composed of 41 cherry blossoms. The effigy on the reverse has the characters 中華民國九年 "Ninth year of the Chinese Republic" over it; size, 32mm.; weight, 12.78 grammes; edges with reeding, but with no milling on the rim. There exists besides this piece, another of exactly the same type but which is slightly smaller, being 31½mm. in

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size with a weight of 12.83 grammes; it is easily recognized by the rim which in this instance is milled. There are also several less glaring differences between the two pieces. The three stars underneath the collar of blossoms are slightly rounded off in the unmilled piece, whereas in the milled one the points are more sharp; also, the diameter of this collar is 12mm. in the milled piece, but in the plain rim one it is 12½mm. It would be difficult to ascribe as a reason the existence of a separate die, the rest of the design militating against such a conclusion, but it is quite within the bounds of credence to assume that a new centre piece was used, much in the same manner as the Ssŭch'uan republican coins were treated. In the certificate which accompanied the medallions of type II, it is stated that the piece was made under the following officers: Superintendent (or Mint Chief) of Mint, Woo Fang of Kweichihsien (Chihchowfu), province of Anhui; Moulder (or the one who casts) Keng Ch'ao-t'ai, of Hofeihsien (Luchowfu) province of Anhui. In a letter to me on the 20th of March last, Mr. Woo Fang says that the dies of these medallions have been melted.

The gold piece is of type II, and measures 31½mm. in diameter; weight 21.84 grammes; rim ungrained. The design is identical to the silver piece with the one exception of the three stars underneath the collar of blossoms encircling the characters 紀念. Whereas in the silver piece these stars are of the ordinary five-point variety, thus: ★, in the gold piece they are of the hexagonal pattern, thus: ✱, the characteristics of which lie in the single points directed in a horizontal position, instead of in the usual vertical one.

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CHINESE DITTIES

BY

E. T. C. WERNER,

H.B.M. CONSUL, FOOCHOW (RETIRED)

(*Continued from Vol. III, p. 450*)

兩把頭大拉翅光緒錢改十字鬼子有點不得勁

[At the time when] the two top-knots [of earlier times expanded into] the large wings widespread, and the figure 10 on the [earlier] coins in the reign of Kuanghsü was changed [into the larger form], the foreign devils became a little weaker.

[Current in Peking in the 24th and 25th years (1898-9) of the reign of Kuanghsü, 兩把頭大拉翅 refers to the changed head-dress of Manchu women. The use of this head-dress is of early date, but formerly it was small and made of their own hair in the shape of two top-knots tied together. Later it became larger, was more generally made of false hair, and assumed the shape of two wings, one on each side of the head. The change on the coins was due to the dislike, during a period of strong anti-foreign feeling, to the resemblance of the Chinese character for ten to the Christian cross, and it was accordingly changed from 十 to the larger form 拾.]

掀鐵路拔線桿看看洋人難不難

Dig up the rails, pull up the telegraph poles, and see whether the foreigners won't be in difficulties!

[From the Sha Ho and Yung Nien districts, Chihli. Both this and the last originated in the same anti-foreign sentiment.–this in Boxer, the former in pre-Boxer times.]

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要命的饊果救命的扁食

The fatal preserve ; the life-giving mince-pies.

[From Lung-p'ing Hsien, Chihli. 糖果 in the North are called 糖瓜. 扁食 are 餃子, pastry containing mince-meat. By the custom of that *hsien* 糖瓜 are used in sacrificing to the Kitchen God. At that time (23rd day of the 12th moon) dunners for overdue debts begin to appear, so the 糖瓜 are termed "fatal." But on the 1st day of the 1st moon 餃子 are eaten, and being associated with a happier time when dunners can come no longer are termed "life-giving." The adjectives are supposed to be used by the debtors themselves.]

三尺長的辮子五尺高的漢子娶過老婆的大漢子

A queue three feet long, a man five feet high :—a fully-grown married man !

[Also from Lung-p'ing. Refers to the very early age of marriage in that district. When married a man, though very young, is already known as an adult, but is not considered as such before marriage : even if he remain a generation unmarried he is still looked upon as an infant !]

娃 纔 好 會 讀 嫁 望 男 門 家 當 婚 男 打 對 綠 紅
娃 生 夫 管 書 男 好 家 戶 莫 嫁 女 大 親 門 尾 雞
好 婦 家 女 會 賠 莫 大 望 女 大 當 家 戶 巴 公

A red cock with a green tail ! If the status is equal they [the man and maid] may be married. When a man is grown up he should marry a wife ; when a girl reaches womanhood she should have a husband. The girl's family should not look to the husband's status ; the husband's family should not reckon on the wife's dowry. If the husband is a scholar and the wife can manage her household it will be a good match and they will have fine children !

[From Hsi-ch'ung Hsien, Ssŭch'uan. A red cock with a green tail is a very fine looking bird (a fine man) though perhaps the green tail indicates the wife !]

一个媳婦姑到過兩个媳婦動家伙三个媳婦壞家窩

With one daughter-in-law the family may be tranquil ; with two daughters-in-law quarrels will take place ; but with three daughters-in-law the family will be broken up.

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[From Nan-chang Hsien, Hupei. Indicates the improbability of harmony between the wife and an increasing number of daughters-in-law, 務 and 寓 are interchangeable sounds.

要得南津安除非殺去董聘三要得南津不窮除非除了張書農

If we desire to make Nan-chang safe, we must kill Tung P in san : if we desire to make Nan-chang rich, we must drive Chang Shu-nung away.

[Tung, at the end of the Ch'ing dynasty, was Collector of Education Fees, by appropriating which he made himself and his family rich, so the people of Nan-chang hated him to his very bones. In the 辛亥 year (1671), when the 革命 revolutionaries arose, he was killed by the people of his own village, who cast his corpse into the mountain stream. Chang also was a corrupt member of the gentry class and a man of capital, which he loaned to merchants at great profit. He constantly resorted to litigation to enforce his claims, so also was hated by his own villagers. This is a good type of the more modern style of ditties.]

南津南津勝地甲荆襄東有徐庶里西有水鏡莊

Nan-chang ! Nan-chang ! It is the best place in Ching-hsiang. To the East is the native place of Hsŭ Shu ; to the West there is the village of Shui Ching.

[Nan-chang is to the west of Hsiang-yang, a *fu* in the An-Hsiang-Yün-Ching circuit, Hupei, and known in the Chin dynasty as 荆. Hsiang-yang is a very productive district, 800 *li* in area, and an important place on the road to Ssŭch'uan and Shansi. 水鏡 or 水鏡先生 is the style (taken from the name of the village) of Ssŭ-ma Hui, whose other style was Tê-ts'ao. Both he and Hsü Shu lived in the time of the Three Kingdoms (A.D. 220-65). About two *li* to the east of Nan-chang is Hsü Shu's hall of ancestors, marking the site of his native village. To the west is the village of Shui Ching, which was Ssŭ-ma Hui's favourite resort for walking and fishing, and now noted for its historical associations and fine scenery.]

家有幾田莊地定要上衙上上門裏有一日事臨頭當乾賣並盡下獄

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When a man has a few acres of agricultural land, he [being purse-proud] is fond of litigation. But the day comes when a catastrophe happens [he meets one more powerful than he] and he has to sell all his property and is put in prison.

[Also from Nan-chang. 有之一日 generally = 有朝一日.]

年成好嫌麥黑年成不好樹皮也喫得

When the harvest is good we grumble at the wheat being black; but when the harvest is bad we even eat bark.

[In the Chang district droughts are frequent. In the worst times, the bark of the 榆 elm tree is ground up, boiled, and eaten to stay hunger. The ditty preaches contentment and economy: if all classes economized, there would be no scarcity and no complaints.]

明末無青草清末無白丁

At the end of the Ming dynasty there was no green grass; at the end of the Ch'ing dynasty there were no ignorant people.

[From Fêng-t'ien Fu. According to the Chinese saying, in the Ming dynasty the people suffered from heaven's fault, not from their own; in the Ch'ing, from their own, namely, allowing bad officials to be employed in the government of the country. "No green grass"—very much impoverished. "No ignorant people" means that members of even the lower classes could be appointed officials and so belong to the "scholar" class.]

胡攪漢漢攪胡胡漢相攪二百秋

The Mongols trouble the Chinese; the Chinese trouble the Mongols. The Mongols and Chinese have troubled each other for two hundred years [lit., autumns.]

[Also from Fêng-t'ien. The reference is to the chronic animosity between the North and the South. How this idea obsessed the native mind was illustrated in the reign of Ch'ien Lung. As that monarch was going through the Tung-chih Mên of Peking on his way to Jêhol, the wind blew his hat off. As the wind blew from the north, it was taken as an omen of trouble from the Mongols, the prediction being fulfilled in the person of Chang Ko Erh, the Mongol Prince who rebelled against China during his reign. After peace had been arranged, Chang came to Peking to bring tribute, but was treacherously murdered by the Chinese—an act which led to further Mongol revolutions and wars.]

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翻 漢 地 黃 加 來 八 九 九 春
手 子 走 牛 一 九 九 河 頭 打
就 窮 遍 九 九 雁 開 七 六

The Spring [sacrifice is] at the beginning of the sixth nine At the seventh nine the river opens. At the eighth nine the wild goose comes. At the ninth nine plus one nine the yellow ox everywhere ploughs [lit, walks] the fields, and the poor *han tzu* [native, Chinese] can then make a living.

[From Fêng-t'ien, but varies in different parts. From the winter solstice (11th day of 11th moon) to the beginning of spring (generally the 26th day of 12th moon) is 45 days (five nines), the spring sacrifice being on the first day of the sixth nine, *i.e.*, on the 46th day after the winter solstice. The seventh and eighth nines are 63 and 72 days respectively after the winter solstice, the ninth nine plus one nine being 90 days after that epoch. 翻手 *lit.*, to turn (use) his hands.]

頭 神 斗 十 把 雞 十 化 腐 十 寫 天 灶 年 臘 別 小
初 三 九 麵 二 七 豬 二 五 對 二 皇 二 八 餓 娃
一 十 糊 發 十 事 肉 十 做 紙 十 爺 十 就 過 娃
叩 祭 香 二 八 年 二 六 豆 二 四 上 三 是 了 你

Little baby, don't be greedy! After the 8th day of the 12th moon the [new] year [will soon be] here. On the 23rd the Stove God goes up to heaven; on the 24th we write [New Year] couplets. On the 25th we make bean-curd. On the 26th we melt pork. On the 27th we kill the year-fowl for sacrifice. On the 28th we raise [with yeast, i.e., make ready to be eaten] the vermicelli. On the 29th we paste [new paper round] the rice-measure. On the eve of the 30th we worship the gods. On the first [day of the New Year] we *k'ou-t'ou* [kowtow: offer New Year congratulations.]

[Fêng-t'ien in winter is a very cold land, where pork freezes as soon as killed and has to be thawed before use. This is done by heating over a fire or by soaking in hot water. In poor villages, bean-curd is not usually eaten except at the New Year, for the sake of economy. Pork is bought before the 23rd day because it is then cheaper, and is kept in cold storage until the 26th. 香斗 is a rice-measure made of bamboo splints and pasted on the outside with paper. It is filled with rice, in which incense sticks are stuck. The rectangular ones are called 斗, the round ones 燈.]

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寡 的 十 下 的 來 夫 哭 滿 葫
小 七 的 磚 房 多 的 街 蘆
守 八 瓦 地 上 嗐 丈 白 花

Calabash flower! making the whole street white! I weep [wondering] when my husband will come [return.] Tiles on the roof; bricks on the ground; [but I am] a perpetual widow at [only] seventeen or eighteen years of age!

[Current among young people in Shên-tsê Hsien, Chihli. Tiles and bricks are complementary to the roof and ground respectively; similarly a husband should not be without a wife nor a wife without a husband. "The whole street white" conveys the idea of uniformity and completeness, which should also be the case in married life, but the young widow, having no husband, is by contrast incomplete.]

有閨女不開菜園子有小子不梆燒餅籃子

Where there is an unmarried woman [in the family] do not have a vegetable garden; where there are young boys do not carry a wheat-cake basket on your arm!

[Same district. The first sentence implies trouble from the young men who come to buy vegetables and may flirt with the girl; the second refers to wheat-cake selling being a poor business and the sellers notorious liars and cheats, so that it is to be feared the boys will follow in their father's footsteps. 摒 more correctly 攤.]

哦哦娃瞌睡奶奶去地切穀穗切一籃打半升夠你娘們過一冬

So! so! baby is going to sleep! While she sleeps grandmama will go to the field to cut some ears of corn. When she has cut a basketful she will beat out as much as half a pint [of grain]—enough to enable you ladies to pass the winter.

[Current in Honan. This is sung by the grandmother as she lulls the baby to sleep, the mother being engaged on other business. The half-pint of grain is of course a daily supply. "You ladies" are the mother and the baby. 够 should be written 夠.]

小 穀 奶 鶴 腿 制 肉 奶 近
白 讀 奶 我 我 圪 喫 說 嘴
雞 水 殺 拽 說 增 奶 小

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["Grandmama says:] 'Small white chicken [clucking like] the sound of bubbling water!' [I say:] 'Grandmama, you kill the crane; I will hold its legs.' I say [further:] 'Cut some top-knot meat for me to eat.' Grandmama says: 'Little glutton!'"

Also from Honan, 殼讀 onomatopœic, sound of boiling water. 拽＝拉. The chattering child is compared to a clucking chicken. The crane is a household pet, not to be killed. Its top-knot is said to be poisonous, on account of its feeding on scorpions, snakes, etc. The crane is usually found only in the homes of wealthy families. Young girls' foreheads (sometimes their ears or arms) are stained with blood taken from the top-knot. This is done at five or six years of age, and if it remains it is regarded as a proof of virginity (known as 守宮砂)].

排	排	上	到	紅	念	讀	上	小
塲	塲	你	咱	旗	文	詩	學	學
		不	看	門	插	章	書	堂	生

Little scholar! going to school to learn poetry and study literature! When the red banner floats over our door see if we shan't be *distingué!*

[From Honan. If a member of a family passed the Palace Examination (under the old system) and became a 狀元, *Optimus*, a red banner was displayed at the street door and glory was reflected upon the whole district 排塲 = 榮耀. The old name for 紅旂 was 錦標.]

幹	稼	這	夥	掌	細	粗	打	一	好	南	上	拍
	眞	個	契	概	羅	羅	兩	畝	收	坡	南	豆
	難	莊	看	爽	斷	羅	石	地	田	南	坡	荚

Crack the bean-shells [and rake the shells] onto South Hill. Go and reap the crops on the south side of South Hill. One acre yields two bushels. First use the coarse sieve to sift the black wheat flour; then the fine one to sift the white wheat flour. The manager eats [the cakes]; the labourers look on! Truly this agricultural business is hard to manage [the lot of us labourers is hard.]

[Also from Honan. 斷 is especially fine. 夥契 is better than 夥計, the usual character in colloquial expression.]

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油	此	頭	十	七	飼	滾	百	頭	寶	子	到	生	地	大	元	新
上	快	置	斤	十	豬	到	廿	存	滾	整	雞	意	小	元	寶	春
頭	快	脂	頭	斤	大	豬	樓	穀	到	畚	舍	元	元	寶	滾	大
	一	油	用	油	如	欄	元	存	樓	斗	頭	寶	寶	買	進	發
	年	此	鉢	八	牛	頭	寶	米	梯	元	雞	滾	做	田	來	財

At this Spring-time in the New Year [we, the singers, wish you, the lord or master,] great riches. May the gold "shoes" roll in! With the large ones you can buy real property; with the small ones you can open a business! May the "shoes" roll as far as your hen roosts and you have rice measures full of eggs! May they roll up to your lofts and your storerooms be full of husked and unhusked grain! May they roll to your pigsties and you rear pigs as big as oxen, [yielding] 70 catties of fat and with heads 80 catties in weight! As the fat dissolves in the large iron pan, hissing and spluttering, may the year make you rich as quickly as the oil melts!

[Current in Wu, Lü, and other districts of E. Chêkiang. 此此快快 is the sound of oil frying. Sung as a New Year carol by children to get cakes and dumplings.]

房先生 (書吏) 小隊子 (衙役) 花眼圈 (地痞) 大八旗 (旗人)

Mr. House (a clerk); small "copper" (an office constable); "painted-eyes" (vagabonds); Great Eight Banners (Manchus).

[Dates from the reign of Kuang Hsü of the Ch'ing dynasty; prevalent in Fêng-t'ien Province, in Hai-Ch'êng, Ying-k'ou, and other *hsien*. The four classes mentioned were those especially dreaded by the people.]

裏	各	吃	哭	寂	娘	賣	肚	賣	婆	光	賭	漫	漲
	在	各	要	哇	受	了	子	婆	娘	棍	博	城	大
	那	尋	奶	哇	孤	婆	饑	娘	不	賣	的	牆	水

The great flood overflows the city wall. The gambling vagabonds sell their wives. If they do not sell their wives their stomachs will be an-hungered. If they do sell them they are then solitary and sad. The babies cry, wanting milk to drink. Each party seeks the other, but where are they [to be found?].

[From Sui Hsien, Hupei. Wives are commonly called 婆娘, 哇哇 should be 娃娃 to make the sense consistent.]

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那說趕嫂要媽與未說爪喙家咬過賣賣尖
裏看出拿咬說媽咬爹與犬雞回狗到燈嘴
跑你來棍妻還說好說爹也也到子河草老

Old Pointed-mouth! selling lamp-wicks! In selling them he goes as far as the river-bank, where the dogs bark at him. When he returns home the chickens peck him and the dogs claw him. He tells his father. His father says: "It were better for them not to bite you." He tells his mother. His mother says: "They will probably bite you again!" His wife and his sister-in-law take sticks and drive him out, saying: "We'll see where you'll run to!"

[From Hsieh-ma Ho, Pao-k'ang Hsien, Hupei. An example of want of sympathy shown to the poor in China.]

人背時鬼推磨黃鼠狼爬到雞罩上坐

When one's luck is bad, the devil turns the corn-mill, and the yellow marmot climbs up and sits on the hen-coop.

[From Pao-k'ang, Hupei. Refers to the ruin of families in that district from war and looting. There being no one in the house the devil does not fear to enter, and the marmot sits on the top of the empty hen-coop instead of going inside it, as it would if it contained something for it to steal.]

(*To be concluded*).

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THE TEN THOUSAND BRIDGES OF QUINSAI

BY

A. C. MOULE

All students of Marco Polo or of Odoric know that in Hangchow long ago there were 10,000 or 12,000 or 10,002 great bridges of stone. Students of the cold-blooded native topographies (e.g., the *Shun-yu Lin-an chih*, c.7, of a little before Marco Polo's date) know that there were 100 bridges inside the city and 105 in the suburbs. Nowhere that I know of does any native author remark on the wonderful number of these bridges, or say that they were all guarded by Mongol troops.

Now in the second edition of the second volume of Ramusio's *Navigationi e Viaggi*, 1574, appeared a shortened form of Odoric's travels which Yule called the *Minor Ramusian version*. Yule knew of two old MSS. which gave more or less this *Minor Ramusian version ;* there is another at Berlin, a fourth (an early 19th century transcript of an old MS.) at the British Museum, and no doubt others ; all resembling the *M.R.V.* in general outline and in some details, but also (as regards the three of which I have some knowledge) differing from it no less remarkably. And so, as far as I know, the source of the text of 1574 remains an absolute and very curious mystery. And it is a very interesting text when it comes to what it calls Guinzai.

In the *New China Review* for April, 1920, p. 208 is a passage from the *Tu ch'êng chi shêng*, of which (as is pointed out on p. 209) some sentences of Odoric are a close paraphrase. Both begin with the vast size of the place, expressing it in terms of population :— "the population has increased until it approaches about a million families." *Odoric*: "The place is very full of people, and there is not a foot of ground which is not inhabited"—later giving the population as "890,000 hearths" and 'the rest," in defiance of the census. After describing the suburbs, as large as provincial towns ("larger than Padua"), about which one may walk for

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several days without having seen them all, the Chinese and Odoric go on to speak of the water-ways ; the former saying "And inside the walls, inside the Pei-kuan water-gate, there are several tens of *li* of water-ways." The length of the city canals was in fact about eight miles, and several tens of *li*, or ten or twelve miles, is not a serious exaggeration. I cannot at this moment find out the length of the canals in Venice, but I do not suppose that ten miles of canal would have struck a person familiar with Venice as anything very miraculous, and Rustician, who wrote Marco Polo's story, and William who wrote from Odoric's dictation, were undoubtedly bent on the miraculous and extraordinary. Now with the Chinese and the ordinary Odoric, as given in April, 1920, I propose to compare the *Minor Ramusian version*, translating as nearly as I can the rather difficult old Italian.

"The city has vast suburbs, in which dwell many more people than in the city ; which city has 12 principal gates (*porte*), and each gate has a straight street of eight miles (*miglia*), and at the end (*in capo*) of the 8 miles (*miglia*) is a city larger than Padua, so that each gate of the 12 leads by its straight street to a city of the size I have said. We wandered about for 7 [days] walking through these suburbs. Here the people have dug out and made passages for certain canals like those at Venice,—and they are so many and so great, with gates (*porte*) at either end of the canals or passages, that as surely as God is true ! they are certainly of more than ten miles (*miglia*). And at all [the gates] are guards, who are set there by the Great Khan*."

Here are no *bridges* and no *thousands* ; but change *porte* to *ponti* and *miglia* to *migliaia* or *mila*, and it becomes "with bridges which are certainly more than ten thousand."

Before going further let us take two other cases in which the *Minor Ramusian version* shows a superior knowledge of Hang-chou. Compared with the 10,000 bridges, the 100 miles circuit of the city walls is no doubt a puny exaggeration, but still it is an inaccuracy which has no support, as far as is yet known, in native usage or books, and certainly none in fact. It appears in Marco Polo and in the ordinary text of Odoric, but the *Minor Ramusian* is better informed and leaves the statement out. Secondly, Odoric ends his account of Hang-chou with the story of the feeding of strange beasts at a monastery which was almost certainly Ling-yin. In the monastery garden, he tells us, was a little hill. The majority of the MSS., including at least two of the so-called *Minor*

* This version has been carefully considered and on the whole approved by Professor T. Okey, who regards an exact grammatical translation of the passage as almost impossible.

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Ramusian texts, say that the hill was full of pleasant trees. One class of MSS., that which was used by Hakluyt, adds very curiously that it was "like a bell-tower," reminding us that a small pagoda stands at the foot of the Fei-lai fêng, which is no doubt the little hill intended. But the thing that is unusual, though of course not unique, about that hill is that it is full of caves, one of which is still named " the cave where the apes were called." And the *Minor Ramusian version* has " a little hill all full of caves, and surrounded with fruit trees " (*un monticello tutto pien di cauerne, & intorno intorno d'alberi fruttiferi*) ; and says that the beasts came out of and returned to the caves.

All this seems to make it possible at least that the compiler of *Navigationi e Viaggi* (Ramusio himself was dead) had access to notes, either by Odoric or perhaps by some much later traveller, based partly on the regular stories which would be told to travellers and partly on actual observation. If Odoric stood alone it would be fairly easy to believe that a small slip in copying, helped by a desire for marvels, had changed gates and miles to bridges and thousands from the first. But he does not stand alone. Marco Polo and Marignolli have 12,000 and 10,000 *bridges* respectively. Marignolli is of little importance. When he says " writers write that there are ten thousand noble bridges of stone," it means, we may suppose, that he had read his Marco Polo and Odoric. Marco Polo is more serious. A copy of his book which was actually written several years before Odoric left Italy for the East is preserved, and therein are the 12,000 bridges of stone so high that boats can pass under them. First we notice that this is not a case in which further research may justify Marco, unless it may be by the discovery of some such conventional hyperbole as " the myriad bridges " of Hang-chou in poetical literature. No such phrase seems to come in the *P'ei wên yün fu* or in the *Tz'ŭ yüan*, and meanwhile the number of bridges is accurately known. Secondly, this is one of the details derived professedly from a Chinese document, and it is extremely unlikely that even a poetical Chinese document would have *twelve* thousand. *Ten thousand* is a known equivalent for " innumerable " or " all," but not twelve thousand. Thirdly, the context, while not the same as in Odoric, is very similar to that; the bridges come in close connection with the canals and just after the general statement of the great size of the city. It is, no doubt, very improbable that in both writers (Odoric and Marco Polo) *gates* and *miles* should have been corrupted from the first, and almost universally, to *bridges* and *thousands* in the way I have suggested, but it is equally improbable that the two travellers should have hit upon the same exaggeration quite independently ;

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and one of these alternatives we are almost bound to accept. Yet not quite bound, for, granted the mistake (whatever its origin) in Marco Polo, it may have had great influence on the exact form of the text of Odoric and have encouraged such a corruption as I have supposed, though no one will think that Odoric is simply copied from Marco Polo. Nor shall we be so foolish as to suggest that *bridges* is merely a copyist's error for *gates* in the text of Marco Polo as it stands and as we have reason to believe that it was approved by the traveller himself. For not only the number of the bridges is given, but their height, their use, the material of which they were built, the gradient of their approaches and the number and equipment of the guards stationed upon them, are all described.

With reference to the guards it may be remarked that their outfit of a "hollow instrument of wood, a metal basin and a time-keeper," is curiously like that of the guards at a city-gate, and that there is no trace of guards on the bridges to be found in the Sung dynasty, as far as I know. Marco Polo refers, of course, to the early days of the Mongol occupation; but when Odoric saw Hang-chou about fifty years after its capture, it is probable that the walls and gates were far gone in decay, and that neither gates nor bridges were very strictly watched. But no official description of Hang-chou in the Mongol dynasty is extant, so that a denial of the travellers' statements is not easily proved, though I do not think guards on bridges are mentioned among the forces employed for sentry and patrol work, in the *Yüan shih*.

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LIAO-YUAN FO-YIN 了元佛印

BY

PROFESSOR H. A. GILES, LL.D.

The Buddhist priest, whose designation is given above and who was mentioned by Mr. L. C. Arlington in a note on p. 305 of last volume, was an interesting personage. He was a Kiangsi man, and his name seems to have been 林 Lin. At his birth, the candles were auspiciously bright, and he was found to possess a beard, hair, nails and teeth. As a boy, he was a prodigy of learning, and received the usual title of "Divine Child." On the verge of manhood, he had so cultivated his memory that, like Macaulay, he never needed to read a book a second time. His bias being towards religion, he put himself under a teacher and took leave of the world and joined the *ch'an* or "Meditative School." His reputation soon reached the Court, and the Emperor Shên Tsung, 1067-1078, bestowed upon him a Korean cassock and an alms-bowl of gold.

On one occasion, being questioned as to what Buddha was like, he replied, "He cannot be manifested by carved wood." "Then," retorted the questioner, "he must be an empty fiction." "The gospel of Brahmâ is profound and far-reaching," said Fo-yin, "and causes men to rejoice when they hear it."

Again, asked why Buddha failed to make the Law clear to everybody, he said, "Ants seek putrid spots, flies fly to stinks." Asked why study had not brought this knowledge, he replied, "The rukh which rose up 90,000 *li*, started from the ocean (Chuang Tzŭ). The crane of a thousand years, goes back into the distant heavens."

Asked why Bôdhidharma sat for nine years with his face to a wall, he said, "In order to keep his mouth shut and his tongue concealed." Asked why study had not brought this knowledge, he answered, "A word once spoken cannot be recalled by a four-horse team."

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Asked if devout persons were sent to Purgatory or not, he said, "Yes, for a little while."

Asked if those who achieved great things went to heaven, he replied, "Shrimps cannot jump out of a peck measure."

Asked if there were really all the dreadful punishments in the next world, such as boiling oil, the knife-mountain, etc., he said, "Every man will get what he deserves."

There is plenty more of this kind of teaching, sometimes delivered in verse. The above is perhaps enough to give an idea of Fo-yin's characteristic style.

His acquaintance with the poet, Su Tung-p'o, began as follows: One day, when Fo-yin had gone in to give a lecture to his pupils, the hermit-scholar walked in. "There is no couch for you to sit on here," cried Fo-yin; "what is it you want?" "Kindly allow me to repose awhile," said Su Tung-p'o, "on your Reverence's four elements." "If you can convince me," replied Fo-yin, "that you have obtained Tao (*q.d.* that you are saved), I will ask you to take a seat; if you fail, you shall forfeit that jade girdle you have around your waist." "By all means," said Su Tung-p'o with a smile. "Well, then," urged Fo-yin, "you declared when you came in that you wished to repose awhile on my four elements (earth, air, fire and water), but it so happens that these elements have become, for me, non-existent, and as I no more possess the five integrant parts of humanity (form, perception, consciousness, action and knowledge), I beg to ask you upon what you propose to sit." Su Tung-p'o could not answer, and handed over the jade girdle: whereupon Fo-yin presented him with a robe, and the poet promptly indited a couplet in honour of his host.

It only remains to say that in the year 1098, when talking with a friend Fo-yin burst out into a loud laugh, and—not died, but—was gone, with a smile on his lips, which was specially reproduced in his portrait.

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A TIBETAN HYMN

佛說二十二位佛母經

Chinese, (not transliteration) Sūtra of the twenty-one personifications of the Mother of Buddha spoken by the Buddha.

納 麻 阿 丫 打 熱 夷

na ma a ya ta ja yi (Sanskrit, not Tibetan).

拔 巴 堅 熱 色. 汪 曲 陀 既 德 納 洽 猜 洛.

འཕགས་མ་སྒྲོལ་རེས་གཅིག་རྒྱང་ཕུག་ཐུགས་རྗེའི་གཏེར་ལ་ཕྱག་འཚལ་ལོ།།

[٩]

窩 木 吉 尊 麻. 拔 馬 卓 麻 納 洽 猜 洛.

ཨོཾ་ཏཱརེ་ཏུ་ཏྟཱ་ར་མ་སྭཱ་ཧཱ།

[٧]

槍 猜 卓 麻 女 麻 巴 木

ཕྱག་འཚལ་སྒྲོལ་མ་མྱུར་མ་དཔའ་མོ།

堅 立 該 紀 駱 黨 詐 麻

སྤྱན་ནི་ཀུན་ཏུ་ཀྱོན་གྱོག་དང་ལྡན་མ།

[٧]

吉 熱 松 棍 區 紀 謝 吉

འཇིག་རྟེན་གསུམ་མགོན་རྒྱལ་ཞལ་ཀྱི་

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格薩結娃勒立俊麻

ཀེ་ལེ་ཐེབ་ལས་རྡོ་ཀཐུང་ལ

[ལི]

槍猜教該達凹滾堵

ཕྱག་ཀློལ་ལྕོན་གའི་རྒྱབ་ཀུན་ཏུ

扛娃甲立紫貝謝麻

ཀང་བ་བཏུ་དོ་བརྟེ་ལས་པའེ་ཞལ་ལ།

[ལི]

嗚麻東乂磋巴朗吉

ཨཾ་མ་ལྷུང་ཕྱག་ཆོགས་པ་རྣམས་ཀྱི།

[ལཀ]

熱堵啟外沃饒罷麻

རབ་ཏུ་ཕྱའི་འདོད་པ་འཚང་མ།

[These verses are from a famous Tibetan hymn to Tārā (Tibetan Dölma) in a Chinese transcription. They are sent by the kindness of Mr. Johan Van Manen of the Imperial Library, Calcutta, who has heard that Chinese Buddhists have a number of similar Tibetan hymns and litanies in the sacerdotal language, which they learn by heart and read phonetically without understanding the meaning of the Tibetan words. The question of transliteration is of interest to students of Indo-Chinese phonology. The transcription of the *n* sound by *l* is curious.

Details about the hymn are given in Waddell's article on Tārā in the Royal Asiatic Society's *Journal*, 1894, pp. 51, 71.

Editor, N. C. R.

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THE CHARACTERS 汐 *HSI* AND 潮 *CH'AO*.

BY

L. C. ARLINGTON

In the last number of this *Review*, Professor H. A. Giles has a long and interesting note on the character 汐 *hsi* defined as "night tides" as opposed to *ch'ao* 潮 "morning tides," and quoting Mr. A. C. Moule's suggestion that 汐 means the "ebb tides." Mr. Moule expresses the opinion that 汐 is not necessarily a "suggestive compound" and that the 夕 (evening) may be a phonetic used to indicate merely the sound *hsi* of a word which was already in vogue meaning "ebb tide," and was chosen as a contrast with *chao* 朝 "morning." All the evidence possible shows that Prof. Giles' definition "night tide" is perfectly correct—although he might have added as will be explained below, "either a high or low tide." Personally, I cannot accept Mr. Moule's suggestion that *hsi* 夕 may be a phonetic. If we were to consider it as such, why not not use 喜, 昔, 兮, 奚, or any other character or symbol with the same sound? Now I submit that 夕 plays a highly important part when added to "water," meaning the "night waters" a purely "suggestive compound." As there are two high tides and two low ones in every 24 hours, or more properly, in nearly 25 hours: high tide at 10 o'clock in the morning means low tide a little after four o'clock in the afternoon, or approximately six hours later, high tide occurs again soon after ten in the evening, and low tide about half-past four in the morning. Now what I wish to try and prove here, is that 潮 refers to the day-time tides—whether high or low water, and 汐 to the night-time tides—either high or low water. That is to say, 潮 is influenced by the sun and 汐 by the moon. Apart from the quotations given by Prof. Giles, I will submit a few more. The 淵鑑類函 has the following: 方其氣升而地沉則海水溢上而爲潮 "When the vapour rises (under the influence of the sun) and the earth sinks

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(by a sort of breathing process), the waters of the sea overflow and cause 潮—high tide." 及其氣降而地浮則海水縮而爲汐: "When the vapour descends (under the influence of the moon) and the earth floats (rises), the waters of the sea shrink and cause 汐—low tide." Here we have most distinctly a "high tide" in the first sentence, and a "low tide" in the second one. In the 駢字類編 there is a line from a poem by 謝朓 of the Sung dynasty, which runs as follows: 江晚汐徐生 "In the evening, the tide (汐) of the river floods gradually." Here we distinctly have a "rising tide." The excerpts given above show clearly that 汐 refers to "night tides," either at high or low water, and that 潮—with which I will deal more fully below—is a "day tide," either high or low water. I think that the quotation given by Prof. Giles on page 425 of the *Review*, viz.: 天地湊汐 gives us an inkling as to the meaning of 汐 also. 天, I am inclined to believe—although I make the suggestion with reserve—is synonymous with "moon" when in *perigee*; i.e., "when the moon and earth draw together (earth influenced by the moon), they cause 汐, night tides." This in contrast to 潮 which is under the influence of the sun. This suggestion will, of course, join issue with Prof. Giles' contention that "潮 meant the two flood tides of each 24 hours." To make this more clear, however, we must first consider 朝 itself. Prof. Giles says "it seems as if 朝 or 朝 *cho* may have once been used with the meanings of 'morning' and 'tide,' and that 'water' and 'moon' were afterwards added to distinguish the tide, the latter when the Chinese began to notice the influence of the moon; but why 'moon' should have been added as a complement to 'morning' is not quite so reasonable." Now as a matter of fact, 朝 has *not* the symbol for "moon" but a contraction of 舟 a "boat," which is written with two *dots*, thus: 月, and not two *full* connecting strokes as in 月 *yüeh*, the "moon." The 字彙 states that 朝 was originally written 𦤲. The *Shuo Wên* states that 朝 belongs to the radical 舟 subsequently contracted to 月 (note the two *dots*, not two strokes, with which this particular character is printed in all the native dictionaries, and even by Giles in his dictionary). Prof. Giles also calls attention to the fact that Mr. Hopkins says "that 朝 is a very obscure character." There is more in this statement than would appear on the surface. Nearly all Chinese write, for example, 戟, No. 928 in Giles' dictionary; but the *scholars* such as *Chuang Yüan*, *Chih Shih*, *Hanlin*, etc., all write it 戟. The 翰 *seal* character as given in the *Shuo Wên*, and altered to 翰 in the *Li* script and again to 朝 in the *K'ai shu* (楷書) style, has probably some connection—if not the original form—of *kan* 倝 "the dawn," the *chou* 舟 being

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added to fix the sound, and later contracted to 月; "water" being added to express the meaning "morning" or "daytime tides."

The 攷正字彙 makes it clear enough when it says: 海潮夕曰汐 "The night tides are called *hsi*."

Supplementary to the above, Prof. Giles gives quite a few illustrations bearing out my conclusions, e.g., on page 427 of the *Review*, 潮汐三日不至 "For three days there were no morning or evening tides." Also 潮汐往來崩漲不一 "The day and night tides come and go, ebb and flow differently." And 海潮晝夜凡再至, 朝曰潮, 夕曰汐 "The sea tides come twice day and night. The morning tide is called *ch'ao* and the night tide *hsi*."

My translation is slightly different from Prof. Giles'. He is perfectly correct when he says that "汐 was specially used to denote the evening tide," but missed the principal point in saying that "*ch'ao* meant the two flood tides of each 24 hours."

As to the sentence 朝宗於海 translated by Giles "The tides originate in the sea," I much prefer his translation under No. 478 in his dictionary, viz.: "to go to the Court of the sea," adding in parenthesis that 朝 was the spring, and 宗 the summer appearance of feudal princes at the Imperial Court.

The Shuo Wên defines 淖 (=潮) thus: 水朝宗於海; "The waters originating in the sea pay Court"—to the rivers. Just as do the grandees to the Emperor—at audience. The term is in any case allegorical, symbolizing the labours of the Great Yü who drained the flooded districts by opening channels so that the waste waters could find an outlet to the sea; and naturally, when the sea rose the overflow poured into the channels thus made and caused a high tide, which paid Court to the rivers in return. 朝宗於海 cannot have any reference to 潮 (tides) unless we prefix the character for "water," and as will be seen, the *Shuo Wên* has 水朝宗於海 "the waters originating in sea pay Court" (to the river waters) just as the higher officials pay Court to the Emperor.

These historical allusions are no doubt hard nuts to crack; but if we will search out the meanings, we find ourselves tracking, by intricate association and allusion, some habit of thought consecrated by a thousand-year-old poem, or we are brought back to contemplate the deeds of some ancient hero—some clinging root still binds it to a nation's lore.

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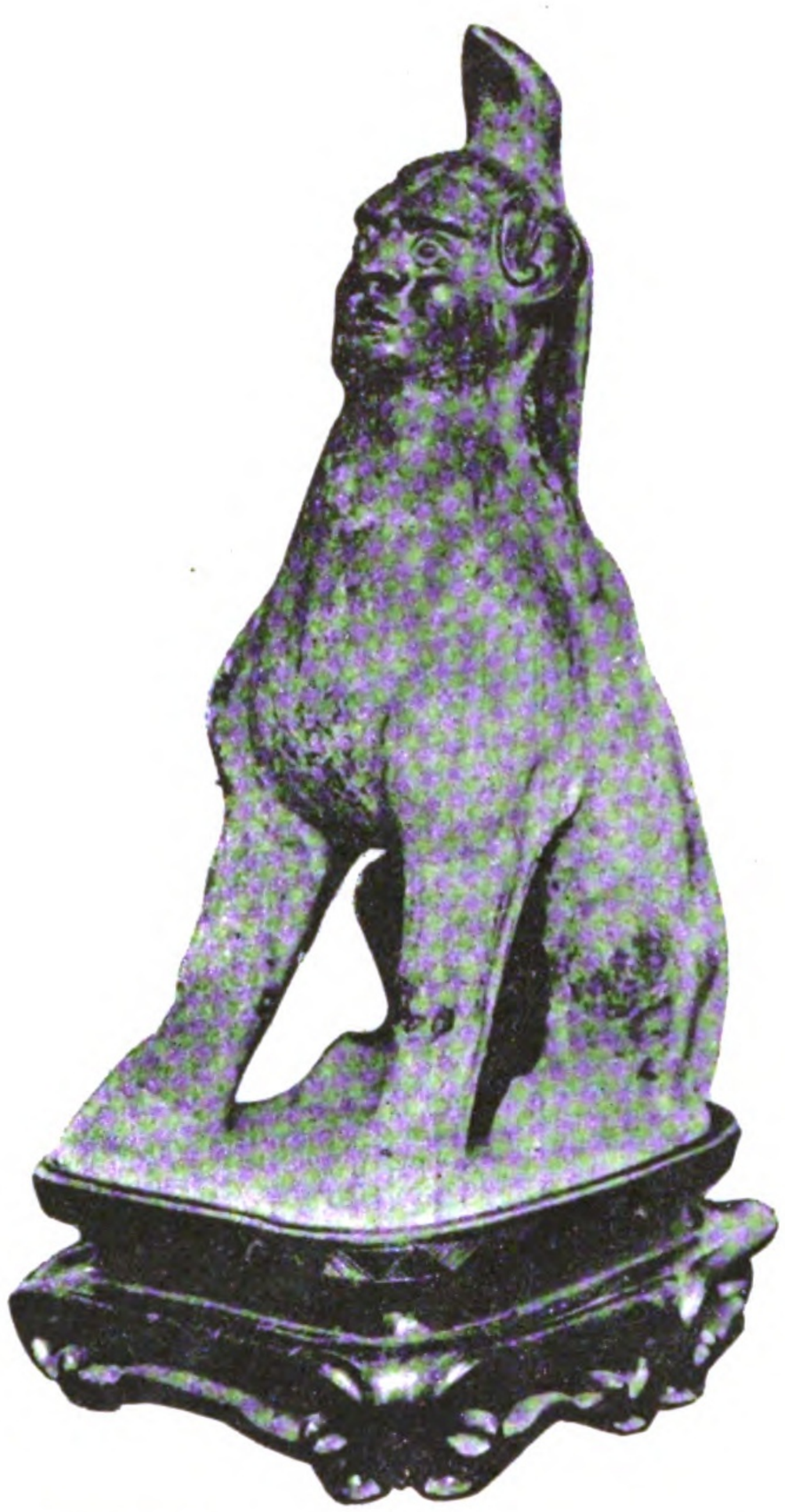
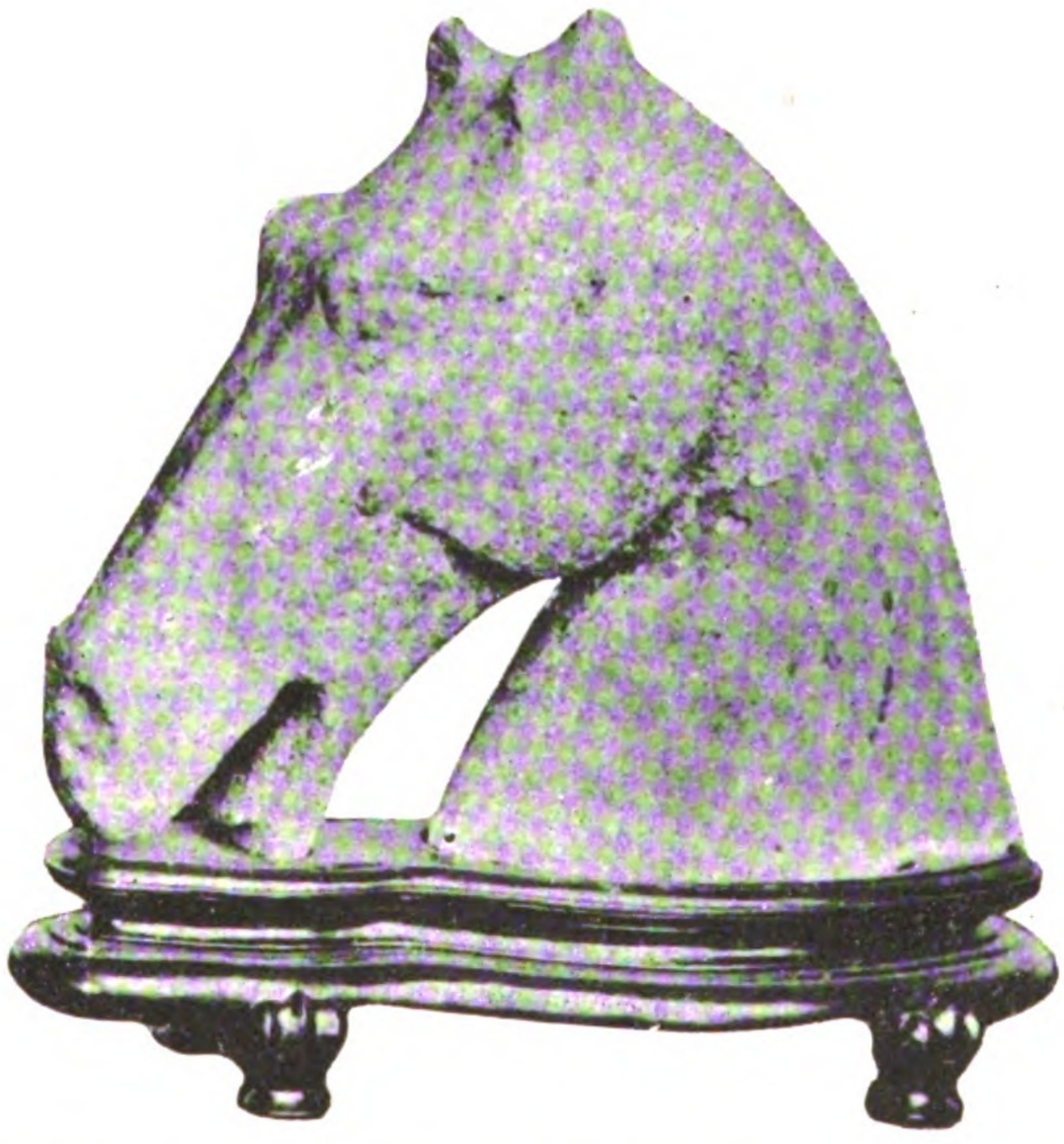


T'ANG SYMBOLICAL FIGURE. HEIGHT 14½ INCHES.



T'ANG CLAY HORSE'S HEAD. HEIGHT 8½ INCHES.

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ART OBJECTS

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T'ang Symbolical Figure. Height 14½ *inches.*—A symbolical mortuary figure is here represented; whether it was a guardian of a tomb or was supposed to function in any other way is not clear, and any information regarding this figure will be welcome. Looking at its head one would say that it is reminiscent of the Sphinx, the face possesses high cheekbones, protruding eyebrows between which is a deep mole, extending nostrils and thick upper and lower lips. On the rear of its body are three protuberances representing notches of the spine which ends in a tail smartly turned up and the brush flattened on the back in the shape of a broad spear. The heavy muscular legs end in cloven hoofs. The head-dress is chipped off but at the back of the head is an arrangement similar to a lawyer's wig. The ware is of light buff and the glaze is light yellow with traces of unfired black and red markings.

T'ang Clay Horse's Head. Height 8½ *inches.*—A striking example of clean-cut modelling of the T'ang Period is this horse's head of brownish earth. It is fired and unglazed. The cocked ears, dilating nostrils, and open mouth display the touch of a master hand.

A similar example is shown in S. C. Bosch-Reitz catalogue of an 'Exhibition of Early Chinese Pottery and Sculpture' (The Metropolitan Museum of Art, New York, No. 308).

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CHINESE POETRY *

The book before us is for several reasons a difficult work to review. One might discourse on Chinese poetry, or criticize the translations, or discuss the new method on which the work has been done. One would not wish to discourage or be unfair to such a valiant attempt in such a difficult field; and then, in spite of our newest civilization, and try as we will, we cannot help being affected by the names on the title-page being ladies' names!

The task of turning poetry from one language into another is almost a hopeless one; between Chinese and a Western tongue we think it is an impossible one.

This relieves us of the question whether Chinese poetry is of value or not. If untranslatable it can only be known to an exceedingly small number of Western scholars; and these will be inclined to exaggeration, as is the case with all difficult and special acquirements. Who does not know that there is no poetry so glorious as the Welsh? And its chief boast is that all but Welshmen must for ever despair of knowing how wonderful it is.

There has never been a satisfactory definition of poetry. But it consists not in the arrangement of words but in the reaction it causes in the susceptible soul. It has magic for those who are responsive. But the mind of the uneducated peasant will not re-act to "The Lotus-Eaters" or to the "Ode to Immortality." The two re-agents are mutually necessary. In one case

> A yellow primrose 'twas to him
> And it was nothing more.

But in another case

> The meanest flower that blows can give
> Thoughts that do often lie too deep for tears.

Now the Chinese being a cultured literary people, who have greatly excelled in various branches of art, it would be absurd to

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* *Fir-flower Tablets; Poems translated from the Chinese by Florence Ayscough; English versions by Amy Lowell.* Houghton Mifflin Co., Boston and New York, 1921. (Kelly & Walsh $6.)

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question that they have poetry. But the question is, Is it the same thing that *we* call poetry ? They re-act to it, but can we ? The words are there on the printed page, for both minds alike, but the ' mentality ' is not the same.

Thé Chinese undoubtedly have music to which they re-act with perhaps as profound and mysterious emotion as we ourselves find in Beethoven and Bach ; if we ask whether Chinese music produces a re-action in us we fear the answer would be frivolous. But our conclusion is that the Chinese have music and poetry which in their results are to them what music and poetry are to us ; but to us their music is not music and perhaps their poetry is not poetry.

Even English readers of English literature have very different ideas as to what poetry is. For instance, we ourselves cannot accord that term to such a class of work as the sample by Miss Lowell on p. xxii. It ends—

> "'Tickets, please!'
> And I watch the man in front of me
> Fumbling in fourteen pockets,
> While the conductor balances his ticket-punch
> Between his fingers."

We do not wholly condemn such impressionist work ; we concede that it is clever, praise-worthy and interesting ; but we decline o class it as poetry. There is no magic in it. It is ultra-modern and may be termed Futurist.

In the translations of Chinese poems we have many examples of this same kind of work, impressionist sketches, not of railway travel but of nature, by keen observers. But the closest observation of detail does not by itself make poetry.

The case for the Chinese is given away by too large a claim being made for them. It is true that myriads of scholars for many generations have wasted years of their student life in making verses ; and after student days it has been an elegant amusement, like chess. But what does that amount to ? It is all wiped out by the four words *Poeta nascitur non fit*. Millions of boys have wept over their Latin and Greek versification, but classical scholars, let alone poets, are few. Millions of girls have maddened their neighbours by their " practising scales " on the piano ; the result has been in a minority of cases an " elegant amusement " for later years ; but are we thereby made a musical people ?

We have many neglected poets, whose finer work is only now being gathered into anthologies ; but for the ordinary stuff which comes out in the Poetry Column of every local paper, let

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it perish—as it does,—like the myriad wild flowers of the meadows. And we say so still more emphatically of the infinitely great mass of Chinese verse.

It must be admitted that a century or so has not been long enough for a thorough exploration of poetical literature; but this we are sure of, that enough has been done to show what the mine is likely to yield; and our trouble is that we have not yet seen a decent nugget. Not one single phrase, as far as we know, has ever attained to current use in another tongue, or so struck the foreign mind as to become a 'tag' among the educated. On the other hand no book of translations but gives a thousand instances of the commonplace, the jejune, the bathetic. To take the first poem (literally) that we open at in this volume:—

> The Emperor commands; three times the summons. He who left has not yet returned.
> To-morrow, at sunrise, he will go out by the Pass of Wu.
>
> From the upper chamber of white jade I shall gaze far off; but I shall be able to make out nothing
> Our thoughts will be with each other. I must ascend the Looking-for-Husband Hill.

Now we will not deny that Li Po may, in the original, have 'achieved the pathetic,' but in the translation we see no spark of poetic genius; in its English form we refuse to call it poetry and we think any sensitive soul would be depressed by a few such verses.

Two answers may be given to these complaints. It may be said that it needs a poet to make a really poetical translation. That is true, but how seldom they have done it. Cowper, Chapman and Pope have translated Homer, and Dryden the Aeneid; but of dainty lyrics how many have been transplanted in their beauty from another language into ours? For hundreds of years people have tried to re-produce Horace in English, and are trying still; there must be a thousand printed translations of *Quis multa gracilis*, but even Milton's is not final; that no adequate rendering is possible seems proved by the fact that expressions have been transferred into common use without translation, and Hinc illae lacrymae, Eheu! fugaces, Dîs aliter visum, Sunt lacrimae rerum et mentem mortalia tangunt, Integer vitae, Dulce et decorum est pro patria mori, and a hundred other phrases are as familiar as English to those who cannot read Virgil or Horace.

Besides this it is obvious that a poet will do best in making his own poetry, not in translating other people's; and if he began by learning Chinese *and the background* he would have no years

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and perhaps no genius left. While writing this review our eye falls on an utterance of the *Saturday Review*,—"The incommunicability of poetry makes its translation from one tongue into another the most miserable of human occupations." How ask a heaven-inspired poet to so waste his time and dull his intellect ?

But not only must a poet be used up before Chinese poetry can be given to the reader ; the reader must be familiar with or at least not be ignorant of the "backgrounds" of the poetry. Half the book before us is concerned with the backgrounds geographical, historical, social, architectural and so on which Mrs. Ayscough thinks must be more or less realized before one can appreciate the poetry.

There is much truth in this view. Those who never saw a bamboo grove, a phœnix, a dragon, a junk or a piece of jade are at a disadvantage in reading Chinese poetry ; just as one who reads Gray's Elegy should first have seen a fretted vault, an ivy-mantled tower, and should know what Cromwell, Hampden and Milton did. But there are limits to the truth of such a view. Perhaps most real poetry is quite independent of the concrete ; it concerns itself not with external nature but with the emotions common to mankind.

Old, unhappy, far-off things,
And battles long ago,

—lines which Matthew Arnold said could be used as a test for the presence or absence of the poetic sensibility in a man ; or such lines from the Elegy itself as

The paths of glory lead but to the grave.

Full many a flower is born to blush unseen
And waste its sweetness on the desert air,—

such poetry needs no background ; it is universal in its appeal.

We are sure there is much in Chinese of this more precious poetry, and we think translators would do better to deal rather with that class than with descriptive poems which show more of close observation than of heart knowledge. At any rate we are sure that the Western world will never take the trouble to read poetry which requires so large a knowledge of so many strange backgrounds, and such a mass of notes. When the dictionary and atlas are brought on to the table the Muse flies out of the window.

To sum up what we nave been saying, there is no doubt plenty of fine poetry in Chinese, though to speak of Li T'ai-po

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as the Chinese Shakespeare, as Sir Lo Fêng-lu did was ridiculous. What Tennyson wrote of Virgil's poems—

> All the charm of all the Muses often flowering in a lonely word,

might very well be true of the monosyllabic Chinese. But naturally that lonely word or its contained idea, though it may easily interact with the Chinese soul, can be transferred to another tongue and produce the same effect on the foreign mind only by another poet; and as there is no hope of this being done on any worthy scale the appreciation of Chinese poetry by the West must be left to the small number of those who, knowing Chinese, devote their time to the special study of that branch of literature—perhaps a few dozen or a few score in a generation.

On the whole we think the task of popularizing Chinese poetry in any degree among Western readers is an impossible one; and the work before us with its elaborate prolegomena, its notes, plans and map, is not likely to attract many new students; chess and mathematics are more enticing.

The attempt of these two authoresses is, however, a valiant one. Mrs. Ayscough's very long Introduction, some eighty pages, is a really admirable piece of work, and whether it attracts to Chinese poetry or repels the *dilettanti* it is valuable to anyone interested in China. There are a few more or less important points in it call for criticism and we shall briefly refer to some.

We do not know why 青 *ch'ing* is always translated "green." The "green sky" only makes Western readers think Chinese poetry more bizarre than it really is. The character is given in Giles' Dictionary as meaning "The colour of nature; a dark neutral tint. Green. Blue. Black." Couvreur gives "Vert, azuré, bleu." And both dictionaries give "blue heavens" or "Ciel azuré." The same character is used for the *white* of an egg, perhaps because of the blue-black-green colour of preserved eggs. But the 'green heavens' will not do.

Again, the character 間 *chien* as applied to buildings seems wrongly explained; though flat contradictions must be avoided since meanings are often different in different Provinces. In the North a building is made by erecting posts which support the rafters and roof, the spaces between the posts being filled in with brick or other material to form the external walls. The divisions in the length of the building, as counted by these posts, are called *chien*, and most buildings are three *chien*. In a *house* there may be any number of such buildings, and the size of the house will be given as 20-*chien*, 50-*chien*, etc. The statement that the

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homes of the people, rich or poor, are of three or five *chien*, and that each of these *chien* consists of several buildings is therefore strange to us.

The character 樓 *lou* also seems somewhat misunderstood. It means generally the 'storey' of a house, or a building with storeys, that is, with more than the ground floor.

When we are told that "learning always follows trade" we are filled with sudden hope for Shanghai. But perhaps this is mere optimism, as when the author denies that the poets got as tipsy as their reputation tells. The reason given is hardly conclusive—"from the character of the men and the lives they led." Nor can we agree with the sweeping statement that "no nation is more passionately fond of nature." We did not know that gibbons were "a *small* species of tailless ape." "The T'ien River in Chêkiang, famous for its bore" surely means the Ch'ien t'ang River. And we think there was no need to describe a clepsydra in such detail. A reference to Richard's *Geography* or the *Encyclopædia Sinica* would have prevented the rendering of Yang-tzū-kiang 揚子江 as "Son of the Sea."

The book is published in America but the writing of the *Introduction* is unmistakably English, and excellent English too. But we may note as a blemish the use of "connotation" instead of "meaning;" as in the strange sentence "All words have their connotations, but this is connotation and more." It seems a pity that the word should not be kept more strictly for its scientific use as the correlative of "denotation." To tell us that a nomadic people moves from place to place in search of fresh pasture for their herds is surely superfluous, and 'vigil' should be reserved for *night* watches.

We should have something to say regarding the theory that the analysis of Chinese characters is necessary to a full understanding of the poetry; but since we are told that the theory has only been applied a few times in the volume we leave the subject alone.

As to the poems, they give us far less pleasure than the Introduction. Mrs Ayscough gives a bold challenge: "If a translation of a poem is not poetry in its new tongue. . ." "Not merely are these translations extraordinarily exact, they are poetry, and would be so though no Chinese poet had conceived them fourteen hundred years ago."

This encourages a bold reply. We have said that there must be in Chinese literature what functions to the Chinese as our poetry does to us; further that much of the best has that universal spirit which makes it poetry to human nature everywhere in-

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dependently of backgrounds—except that the Tower of Babel destroyed our power to hear it. We have read some free renderings which showed this quite plainly. But we assert first that it is *à priori* impossible these translations should be " extraordinarily exact " and at the same time be poetry. And next we appeal to the pages and look for poetry in vain—or let us say almost in vain.

To cull a few quoted passages from the notes ; for in poetry a single line or even ' a lonely word ' may move the soul :—

" I wish I could play my Shu table-lute on the mandarin-duck strings."

" The silver-white arrow-tablet above the gold-coloured brass jar of the water-clock marks the dripping of much water."

" I suggest that men meditate at length on Hsieh Hsüan Hui."

" Really, one cannot help laughing to think that, until now, the rapid current celebrated by Yen

Has usurped all the fame."

" From the beginning of things, the Ox Ledge has been more dangerous than the Standing Horse Hill."

" The rushing whale squeezes the Yellow River ;
The man-eating beasts with long tusks assemble at Lo Yang."

" If floods should come I also would not leave.
A bear might come and still I could protect."

If we took whole verses instead of single lines the result would not be much different. Our point is merely this : since almost every poem has lines as unpoetic as those quoted, and many are wholly on that level, it is surprising that it should be claimed " they are poetry." We readily believe in the extraordinary exactness, but as they stand we cannot accept them as Poetry.

We have noted one or two places where over-exactness is a fault. On p. 16 there is the line

" The many-coloured clouds make me think of her upper garments, of her lower garments."

Now, ' lower garments' may mean *inner* garments ; the *dessous*, as advertised ; or it may mean the Chinese feminine trousers, clothing the lower half of the person ; but neither notion is poetical ; neither is the separation and the repetition. It is true that the

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two characters regarded separately have the meanings here given; and in a business document they probably would be taken separately. But, as Mrs Ayscough knows, characters of opposite meanings are in common speech combined to express the combined ideas. Thus 買賣 are the words "' buy ' and ' sell,' but combined they form the dissyllabic word meaning ' trade '; 來往 separately mean ' come ' and ' go '; together it is the common word for ' intercourse.' Similarly 衣 means the garment covering from neck to waist; 裳 is the skirt or what not from the waist down; but 衣裳 together is the ordinary expression for ' clothes,' as Couvreur says, ' nom générique des vêtements.' Then the lines would read

"The many-coloured clouds remind me of her garments,
Flowers make me think of her face;"

which is an improvement and nearer to the poetical.

The title chosen for the work is not a pleasing one for several reasons. It is merely pretty, which is not what was wanted for so serious a study. Then the fir blossom is so inconspicuous that one is tempted to say the poetry is as hard to seek. Further it smells of the chemists' shops; that is, it makes one think of tabloids of flower of sulphur and such things. The sole justification for its use seems that the three characters 松花箋 occur somewhere; but the story given is vague and incoherent. Moreover, we are doubtful about the translation,—whether 松 and 花 should be joined. 花箋 is the common term for florally ornamented letter paper, and no doubt even to-day Shanghai shops sell 花箋 with the 松 or pine tree design. It looks as though the lady in the story, being a poet, began by using the best brand of paper; and later, being a poet, was reduced to ordering a cheaper kind, perhaps the bamboo design! This is frivolous, but some sinologue will perhaps enlighten us.

Though we cannot accept all the views of this book it must not be supposed we do not value it highly. The Introduction should surely become an indispensable little classic on its subject, and the poems themselves, translated with such care and on such a new method, deserve to be studied by all who are attracted to that branch of Chinese literature. The one thing to make it more valuable to students is to have the Chinese text on the page opposite to the translation. We hope a new edition will soon be called for and that the text may then be included.

The book is very daintily got up and it is a relief that the proof-reading has been done so well that we have discovered only two trivial ' literals.'

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SINOLOGICAL NOTES

BY

L. C. ARLINGTON

Ornithologists tell us that there are more than 200 kinds of crows, including magpies, jays and choughs, and they may be subdivided into a large number of species; that the *corvidae* have strong and generally *straight* bills with no notch in the upper mandible; the wings are long and pointed, except the jays and magpies, where they are shorter, etc.

Applying the same method to the study of Chinese hieroglyphics, we find that hundreds, if not thousands, of characters may be subdivided into a large number of different shades of meaning, all of which depend upon whether they have "long," "straight," "short" or "hooked" strokes. Therefore, just as the *corvidae* are distinguished by ornithologists, we must, to be up-to-date in our knowledge of the Chinese characters, find out by these "hooks" and "long" or "short" strokes, just what part of orthography (like the species in birds) they belong to.

A few examples are given below and may be extended almost indefinitely. Dr. Giles gives a few examples in his English-Chinese Dictionary, and it is a pity that he did not give more.

Under No. 5610, for example, he distinguishes between it and No. 11,282, i.e., between *jên* 壬 and *t'ing* 廷; and of course it is easy to see from the *jên* sounds as given in the dictionaries that all such characters as 妊, 衽, 飪, 任, etc., have the *jên* symbol in them; and the *t'ing* 廷 in such characters as 廷, 聽, 挺, etc. But unless we are told we do not know whether it is *jên* 壬 or *t'ing* 廷 that forms part of 徵, 呈, 望, 聖, etc. Giles has *jên* 壬 instead of *t'ing* 廷 forming part of 聖; but has the correct symbol *t'ing* in 望. It will be noted that the middle cross stroke is long in *jên*, but short in *t'ing* and, *vice versâ*, the lower stroke short in *jên* and long under *t'ing*. It will also help us to remember this difference if we note that *jên* comes under the radical *shih* 士 and *t'ing* under the radical *t'u* 土.

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Giles also distinguishes between *fêng* 丰 and *chieh* 丰 Nos. 3561 and 1488, but practically all the characters under *chieh* which should, of course, have the *chieh* symbol, have, instead, the symbol for *fêng!* Following the same procedure as explained for the symbols *jên* and *t'ing*, we can easily tell that *fêng* 丰 forms part of 邦, 峰, etc., and *chieh* 丰 part of 契, 挈, etc. But unless we are specially told we do not know that it is *chieh* 丰 and not *fêng* 丰 that forms part of 憲 and 害, etc.

Then *chi*³ 几 "a stand" must not be confused with *shu*¹ 几 "the short wing of a bird." Note that *chi* has a "hook" to it, but *shu* has none. *Chi* 几 forms part of 凭 and *shu* part of 鳧. *Jên* 刃 and *ch'uang* 刅 also are to be differentiated, e.g., 劍 was originally written 刱; hence 刅 forms part of 梁, 粱, and 刃 part of 忍, 認, etc.

The *position* of the symbol is also of great importance: e.g., radicals *chih* 夂 and *ts'ui* 夂. The *chih* is always written at the top of the character, as in 夆 and 夅, but *ts'ui* at the bottom, as in 愛, 憂, etc. In writing them it should be borne in mind that in *chih* the right down stroke to the left should be extended, whereas in *ts'ui* it is shorter.

Note should also be taken of *shao* 少 and *ta* 少. The latter has the same meaning as *tao* 蹈 No. 10,801 "to tread on" etc. *Ta* 少 is, according to K'anghsi, the inverted form of *chih* 止, thus: 丄 as written in the *seal* and *li* characters. *Ta* is used in 步, 跇, 實, etc.

Chêng 正 and *p'i* 正 also are to be distinguished: The *chêng* symbol is found in such characters as 定, 是, etc. The old form of *chêng* 正 was 是, which was probably altered to avoid confusion with *shih* 是, 正 is therefore equivalent to *chêng* 正 No. 687. *P'i* 正 is also read *ya* and used for 雅; but we are now concerned with *p'i* 正 only to show the difference between it and *chêng* 正.

There is also a vast difference between the sound and meaning of *ou*⁴ 歹 and *tai*³ 歹: *ou* is correctly written with four strokes, and *tai* with three. *Ou* 歹 is equivalent to 歺. Giles says "the same as *tai*": this is a mistake, since 歺 is read *ou* with meaning "to scrape the flesh off bones." 歹 is the original form as represented in 殘 and 殊.

Giles does not tell us that No. 461 暢, is interchanged with 鬯 No. 463, as well as with 秬 No. 462. 暢 is mostly used in the spoken form, 鬯 in literature, and 秬 in names.

No. 4589 貴 is also written 貴. *V.* 正字通 and 韓非子.

The original form of 貫 No. 6378 was 毌, but to distinguish it from *wu* 毋, the 貝 was added. The 毋 symbol is used in 摜,

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嘮, 撈, 橑, that is, in all *lu* 𠂤 characters that have the symbol *li* 力 in them.

Pa 犮 (commonly, but wrongly written 发) the "appearance of a dog moving" should be distinguished from *yu* 友 "friend." It has similar meanings to *pa* 拔. It appears in 跋 and *fa* 髮. 犮 is really an old form of 犬 *ch'üan*, a dog.

There is also a difference between *pên* 本 "root," *chi* 本 "to stop," equivalent to *chih* 止, and *t'ao* 本 to proceed, advance, etc. *Pên* is used for *kên* 根; *t'ao* 本 forms part of 臬. *Chi* 本 does not appear in any other character.

Ho 禾 grain, and *chi* 禾 (also read *ai*), a bend or crook at the end of a stick, should be noted; 禾 as in 稼, etc., but *chi* or *ai* as in 稭, 稽, etc. As a matter of fact, 禾 was originally written 禾 to distinguish it from 禾.

The *Shuo Wên* makes a clear distinction between 禾 and 禾; but says nothing about 禾.

Hsi 西 also written 覀 and read *ya* and *hsia*, although forming the same radical, are really differently used in various characters: 覀 is used in such characters as 覃, 覆, 覈, 要: but 西 in 堇, 茜, 洒, 栖, etc.

No. 10,047 殳 should be distinguished from *mo* 歹 No. 8015. 殳 is used in such characters as 殽, 毆, 段, 殺, etc. But 歹 in 沒 and 歿. No. 10,048 殳 is an old form of 殳.

There are two characters which are very similar in form but of different meanings: they are 臼 *chiu* No. 2286 and 臼 *chü* (not in Giles' Dict.). *Chiu* 臼 appears in such characters as 舀, 舁, 舊, 舊, etc., and *chü* 臼, which has similar meanings to 掬 No. 2962, is used in 臭, 學, 盥, 與, 興, etc.

There is also a difference between *k'an* 邗 (not in Giles' Dict.), the name of a place 吳城邗 in ancient Kiangsu (*Vide* the *Tso Chuan*), and *yü* 邘 No. 13,548, the name of a district in the 衛 Wei state (the present 沁陽縣 in Honan).

Giles distinguishes between 幸 4592 and 幸 4564, but says nothing about *ta* 奎 No. 10,471, a lamb, as being the old form of 羍 which is found in such characters as 羍, 撻, 羍 達, etc. 奎 is another deceptive ideograph which, from its formation, one would think had something to do with a "large sheep," but instead means a small sheep or lamb. The *Shuo Wên* defines it as a lamb; the *Yü P'ien* says it means "to be born"—of an animal; the *Chi Yün* says it has the same meanings as *ta* 達; the *Kuang Ya* defines it as meaning "good," "excellent," etc.; and the *Shih Wên* declares it to be a "male lamb."

Pi 匕 No. 8941 is correctly written 匕 as in 尼, 匙, 旨 and 鴲 (This last character is commonly written 鵯 which implies a *dark*

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saying : " ch'i-shih niao "—seventy birds, referring to a procuress). 匕 is also a dagger or short-sword ; also chop-sticks. The *Shih Ching* sentence 有捄棘匕 should be "long and *curved chop-sticks* of thorn-wood," and not "spoons" as Giles says. The 匕首 is not a "dagger" or a "spoon," but a short sword. This was the weapon that Fu Ch'a presented to Wu Yün * (See Biog. Dict. No. 2358), with which the latter committed suicide.

匕 generally (but wrongly) written 匕 should be distinguished from *hua* 匕 which is an old form of 化; Giles (and all other lexicographers) writes 化 but 花; the latter form of 匕 is correct, and not 匕 as in 比, 眞, 疑, etc.

The correct reading of No. 5862 刊 is *ch'ien* although it is also read *kan* and *k'an*. Giles says it is the "correct form of 刋." The correct form is 栞 No. 5864 ; *k'an* 刊 has similar meanings to 切 No. 1552, while 刊 has the same meanings as 栞. No. 5961 尻 is *not* the same as 尻 No. 2985, which can be used for 居 but not for 尻. Chinese medical men, who are notoriously bad scholars, are responsible for writing 尻 for 尻.

It is as well to note also that the character *Mei* 美 is frequently written 羙 (*kao*) by many Chinese who are considered good scholars. 羙 is an old form of 羔 and so is 羙, neither of which has any connection with *mei* 美.

Shou 受 is also wrongly used for *tao* 鬌. The latter character is only used as a surname peculiar to the Hunanese.

No. 1277 斯 should be distinguished from 斨 (not in Giles' Dict.) ; this latter character is an old form of 析 No. 4040.

No. 6987 戾 should also be distinguished from 戾 (not in Giles' Dict.) "the sliding door of a war chariot," read *t'ai*,[4] *t'i*[4] and *ti*[4].

The correct form of 柿 No. 9906 is 柹. Giles does not give the latter and correct form ; 柹 is also *wrongly* written 柿. 柹 should be distinguished from *fei* 柫 No. 3504.

Another singular character is 柔, to be distinguished from *jo* 柔. It is read *hsü* and is equivalent to *hsü* 栩 No. 4751 (this latter character is also read *chu*[3] and *yü*[3] and is equivalent to 橡 No. 4229, the chestnut oak, from which a black dye is extracted.

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* 員 in personal names is read *Yün*, not *Yüan*. No. 13,733 員 when read *yün* is used for 隕 No. 13,842, owing to the inauspicious meanings connected with the latter character : hence in *Shih Ching* sentence 輻隕既長, 隕 is always altered to 員. Giles should have mentioned this ruling under 輻 No. 3706 in the sentence 輻員 (=隕)澄澑. The *Su* form of 員 is 帼.

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嬪 No. 9265 is also written 姘 that is, with 6 strokes. No. 8908 姘 is correctly written with 8 not 6 strokes. 嬪 when read *pin*[4] refers to the death of a wife.

姘 is an old form of 嬪. But not 姘. There is a difference of two strokes.

The modern meaning of "illicit intercourse with maid-servants" seems to be derived from the custom in vogue during the Han dynasty forbidding sexual intercourse during periods of fasting, for which the penalty was a fine of four ounces of silver; this was called 齋與女交罰銀四兩曰姘. *V.* 漢律.

There appears to be some confusion between the correct use of 姦 No. 1647 and 奸 No. 1628 in connection with 宄 No. 6449. 姦 really refers to external and 宄 to internal traitors. The *Shu Ching* has 寇賊姦宄 "robbers and murderers external and internal." Therefore 奸宄 as given by Giles appears to be more correct for a traitorous cabal than 姦, as given by Giles under No. 1647. 姦宄, really refers to criminal intercourse between opposite sexes.

An old form of 倦 No. 3147 is 劵; the latter character is frequently used wrongly for 券 No. 3159.

Chê 浙 No. 552 is also written 淛 (as originally used by the Great Yü *before* regulating the waters). After he had finished his labours it was changed to 浙 the present form. 浙 should be distinguished from 淅 No. 4044.

灋 No. 3368 is part of the ancient form of *fa*[3] 法 No. 3366. The upper part (excluding the radical for water and the 去), is the same as No. 246, 鷹, which again is equivalent to 豸 No. 245. This fabulous monster, which was able to discriminate between good and bad, is said to have been first used by Kao Yao (Biog. Dict. No. 965) for the detection of crime. If Kao Yao was in doubt as to the guilty party between litigants, he had the monster brought forth; being armed with a short and stocky horn, the monster would "charge" and "butt" vigorously the object of his "discrimination." Kao Yao was then able to dispense justice without any qualms of conscience. When this method of using the law monster was abolished, the 鷹 No. 246 was separated from *fa* 法. Giles says that 灋 is only used in reference to Buddhism. He must have been wrongly informed, as the character is commonly used in proclamations, notices, etc., concerning law cases which have no connection with Buddhism whatever. Two other old forms of 法 are 金 and 泛. What a pity that the "Discriminatory" monster has become extinct! He would be found very useful these days, as, for instance, in the Shanghai "Mixed Court."

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Giles says that 帳 No. 409 is an account book, for which 賬 No. 414 is now used. This is unquestionably an error, as an account book is correctly 帳簿 or 帳本. That it is used by shop-keepers does not prove its correctness; and in any case 賬 is a vulgar and unauthorized form as Giles should have mentioned.

No. 1376 叫 is commonly, but without authority, used for 叫 No. 1377. The latter is, of course, the correct form, since 叫 is not even given a place in K'anghsi!

An old form of 楚 No. 2662 is 楚. Also 楛. 楚 is said to be the original name for the Ch'u state. The 聞談消夏錄 states that a native of Kweichow who was a curio-dealer discovered an old flag made of hemp cloth, on which the 楚 character was embroidered.

The original form of 夢 No. 7779 was 梦. It is said to have been invented by Wang Hsi-chih's (Biog. Dict. No. 2174) wife, who dreamt that she saw the evening sun disappear into a forest.

According to Giles, 係 No. 4062 is used for 系 No. 4061. This is unquestionably a mistake, as they are never interchanged. 係 is, however, used with 繫 No. 4104.

Giles does not give the old and commonly written form of 叔 No. 10,039, viz., 尗. It is mostly used in letter writing.

Although 預 No. 13,675 and 豫 No. 13,678 may be interchanged in most combinations, such as 預備, 豫算, etc., they cannot be interchanged for "beforehand" 預先 as Giles has it, or for 豫省 (Honan).

袴 No. 6271, and 褲 No. 6280 although frequently interchanged, they cannot be so used in the classical phrase 紈袴子弟 (See No. 5067).

Characters resembling old forms of *hsi* 西, west, are many. We shall give only a few: old forms of 西 itself are 卤 and 鹵. The great seal form is 卣. But it is to be distinguished from *Yü* 卣, a wine jar, which is also written 卣. Giles says that 卤 No. 11,108 is an old form of 卣 No. 13,440. So it is, but it is then read *yü* with the same meaning; but when read *t'iao* (or *tiao*) it means clusters of fruit or grain. 卤 should not be confused with *Ch'in* 卤 a surname.

It is unfortunate that Giles does not give first place to the correct form of a character, when there are several ways of writing it; that is, the the proper form first and the vulgar form second place. One is often at a loss to know which is the correct way of writing a character unless it is specially mentioned.

All educated Chinese—especially scholars—know which is the 正 or 俗 *su* form; and indeed, would be "plucked" at the

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examinations if they did not; and foreign students of Chinese should know them too.

Giles does give many of the correct forms first place in his Dictionary, but in quite a number of places he gives it to the *su* or vulgar form and relegates the 正 or correct form to the back ground as it were. No. 12,197 骰, e g., is the correct form of No. 12,184 腿. 澁 No. 9613 is the correct form of No. 9610 澀 (Giles omits the radical for water). 綁 and 袴 Nos. 6270-1, the correct form of 褲 No. 6280, are interchanged, excepting in the phrase 紈袴子弟 when 褲 cannot be used for 袴.

No. 1363 腳 is the correct form of No. 1362 脚; 穐 is an old form of 秋 No. 2302, but 穋 is the form commonly used by all educated people. As for 泪 No. 6857, although this form is neither *su* nor *chêng*, it is what is called 承用字, i.e., sanctioned by long practice. It is therefore more frequently used than 淚 No. 6856. No. 7859 玅, or 妙 is the *li* script of 妙. 帋 No. 1885 (authorized but seldom used, invented owing to the development of paper manufacture) although used for 紙 is neither *su* nor *chêng*, but the 帖寫 style of writing used by 黃山谷 a famous calligraphist and painter of the Sung dynasty (See No. 11,149).

Although 茅 No. 7689 is interchanged with 茆 No. 7696, the latter cannot be used for 茅土 a clod of earth surrounded by grass given by the Emperor to the grantees of a fief. Neither can 笔 No. 8978 be used for a *foreign* pen or pencil. 筆 No. 8979 may, however, be so used.

No. 200 察 is much less frequently used than 詧 No. 211, which latter is the 鐘書 style, first used by Chung Yu (Biog. Dict. No. 521). He was also the inventor of the *k'ai shu* style of writing.

Nos. 4372 斜, 4394 衰 and 4395 邪 are all interchangable. 衰 is to be distinguished from *mao*[4] 袤 meaning the "length from North to South," as opposed to 廣 No. 6397 East and West, e.g., 廣袤千里 a vast area of territory.

Old forms of 嗔 No. 644 were 謓 and 瘨. Giles does not give the correct sound *t'ien*[2] nor the original meaning "deep roll of drums." Also the R. 先 should be added. 填 was substituted for 嗔 in the classical phrase 填然鼓之, Mencius, Book I, Part 1. 闐 may also be used in the same sense, as in the *Shih Ching* sentence: 振旅闐闐. The 字學舉隅 states that 填 and 闐 were substituted for 嗔 because the latter did not give sufficient force to the meaning. I.e., the sounds were "muffled" rather than "loud and crushing" as represented by the other two characters. No. 645 瞋 is also read *t'ien*: it is strange that Giles did not notice this when giving the R. 先.

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In Biog. Dict. No. 1986 : Dr. Giles should have added that Ts'ai Yung was the inventor of the 飛白書 style of writing, i.e., characters showing white streaks on black lines.

No. 10,394 隋 was, it is true, originally written 隨, but the Emperor 開皇 because of the symbol 辶 in it considered it unlucky to have a ideograph meaning " to run " or " flee " and ordered the symbol 辶 to be eliminated. Unfortunately for him, even after the alteration it turned out unlucky, the entire reign of the dynasty only lasting for 29 years, because, as it is alleged, the elimination of the symbol separated the original meaning of the hieroglyphic " to accord," " follow," etc., and left it without any solid foundation. *V.* 留青新集.

According to the 說文 *Sui* 隋 means " Minced meat."

There is quite a difference in writing the characters 賣 No. No. 7608 and *yü* 賣 (not in Giles' Dict.) ; also written 賣 as under No. 13,697 " to sell." It is to be noted that 賣 and not 賣 is found in all such characters as : 瀆, 讀, 牘, 櫝, 匱, etc.

Under No. 4487 閉, Giles states that it is " to be distinguished from 閑 No. 4494." And under the latter character he says it is " used for " 閉. I do not know what authority he has for this statement, but there is not a single entry that he gives under 閑 that 閉 can be used for. There are, however, a few instances where they may be interchanged, e.g., one may write 閒暇, or 閑暇, but one cannot write 防閒 for 防閑 nor 閒習 for 閑習.

No. 4683 袖 is also written 褎 to be distinguished from 褒 No. 8718. This latter character, as well as 褒 No. 8717, are also read *p'ou* with similar meanings as 裒 No. 9453 " to praise." No. 8717 褒 is also written 襃. 褒, however, is the commonly written form of 褒.

Under 歸 No. 6419, Dr. Giles refers 三歸 to No. 6429 and says it is used for 歸 by the Buddhists, i.e., the three refuges of the Buddhists. But he says nothing about the *Lun Yü* sentence 管氏有三歸 which formed the subject matter of dispute between Chu Hsi and others as to its real meaning. Chu Hsi and several others claimed that it referred to the name of an extravagant tower built by Kuan Chung, but it was declared by other commentators to refer to " three wives," and Dr. Legge himself favoured the latter meaning. Han Fei Tzŭ tells us that in a conversation between Kuan Chung and Huan Kung, the former said, " I have an honourable position (Prime Minister), but am very poor " ; to which Huan Kung replied, " You have three families " (that is, three separate establishments) : 管仲相齊曰臣貴矣然而臣貧桓公曰使子有三歸之家. And Mao Ch'i-

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ling (Biog. Dict. No. 1496) has left us the following: 毛西河論語稽求篇或謂三歸臺亦因三娶而築臺以名之古凡娶女多築臺如詩經衛宣公築新臺娶齊女左傳魯莊公築臺臨黨氏娶孟任.

These extracts would tend to show that it was the custom in olden times for Princes to erect a tower for each wife taken. That is why Confucius said that Kuan Chung did not know the rules of propriety; because such towers were the prerogatives of Princes only.

It is rather singular that Giles under No. 11,171 (坫) omitted 反. *Vide* Analects, *Pa Yih*, book 3, chap. XXII, 3. Giles gives 壇坫 under No. 10,705 and says it means "the platform or stand in an exhibition where exhibits are on view." It *does* mean a "platform," but *not* in the sense that Giles says. The platform was a sort of "diplomatic stage" on which the Princes in ancient times met to discuss terms of peace, etc. The *Tz'ŭ Yüan* quoting the 史記 has the following: 曹子以一劍之任枝桓公之心于壇坫之上.

This incident occurred during the peace parley between Ts'ao Mei (曹沫) and Duke Huan of the Ch'i state. Ts'ao Mei had already lost three of his principalities to the Duke, and at the conference above mentioned, demanded the return of the lost territory at the point of the sword; hence 壇坫 signifies, in a metaphorical sense, "diplomacy" or "diplomatic affairs," e.g., 壇坫之交. For Ts'ao Mei see Biog. Dict. No. 2006, where *Mo* 沫 is wrongly given for *Mei* (沫). That is, his name was Ts'ao Mei not Ts'ao Mo. No. 7734 沫 is an old name for the modern 淇縣 in Honan. It also means "faint light," as of dawn. It is also the name of a star in *Ursa Minor*. To further confuse the meaning of this character, K'anghsi says that it is an old form of 湏 No. 4718, and that it is read *Wei* 沫 the name of a river, and when read *Hui* has the same meanings as 靧 and 頮 (Nos. 5209 and 5221) "to wash the face." No. 4718 湏 is commonly used for 須 No. 4716, which according to K'anghsi is absolutely wrong and not read *hsü* at all! K'anghsi also says that 沫 is used for 妹, and quotes the *Shih Ching* as authority; whereas the latter work says that 沫 is read 妹. V. *Shih Ching*: 桑中—"沫(音妹)之鄉矣."

Under No. 13,630 玉, Giles translates 玉樓 as "the shoulders" and the line following 赴召玉樓 "to go to Hades," "to die," etc. Taken in its metaphorical sense all this is quite true, but unfortunately it does not help the student very much, and is, in fact, confusing, as he simply cannot connect the "shoulders" with "death." 玉樓 is said originally to have referred to the shoulders of a Taoist monk; Su Tung-p'o in one of his poems has

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the following stanza: 凍合玉樓寒起栗 "Shoulders shrunk with the cold"—goose flesh. Probably he meant any one's shoulders and not simply those of a monk. The 十洲記 has the following: 崑崙山之一角有金臺五所玉樓十二所 "On one of the slopes of Kunlun th.re are Five Bronze Towers and Twelve Jade Pavilions." As to "赴召玉樓": this phrase is taken from Li Ho's adventure (See Biog. Dict. No. 1132) with the dragon, as Giles says. But another version of the legend is, that Li Ho met a man dressed in red carrying a wooden tablet on which was inscribed in "tadpole" characters the following: 帝成白玉樓立召君爲記 "God has finished His White Ja·e Pavilion and has sent for you to be His Secretary." As Li Ho died young (in his twenty-seventh year), the phrase 赴召玉樓 (a variant of which is 玉樓修記) is applied euphemistically to the death of young men, more especially students, and not to old men or women.

No. 7866 藐, is also written 藐. It is also the name of a plant yielding a red dye, and is in this respect equivalent to 茈草 No. 12,395. 藐 is also used with 邈 No. 7998.

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NOTES AND QUERIES

Mappa Mundi. By A. C. M.

The British Museum possesses a beautifully written and unique book entitled *Insularium illustratum Henrici Martelli Germani* and dated 1492 (Add. MS. 15760). Near the end of the book is a two-page Map of the World (fol. 68v°, 69r°), which has been reproduced in some modern book, but is not mentioned, apparently, by Yule either in *Cathay* or in *Marco Polo*. In a very hurried inspection of this map I made the following notes of the eastern coast, which may be of interest as showing, as it seems to me, the influence of Marco Polo or of Odoric or of both of them.

At the extreme north of this coast is Cathaio. Just below is a picture of a fortified city with one specially lofty red-roofed tower, and below is the inscription

hic dominatur
cham maior tartarorum
Imperator

Flowing north-eastward between the first *a* and *r* of tartarorum is the river coramora. Just below Imperator is the name quinsay surmounting a battlemented wall which has six or seven gate-towers. The river oman enters the city from the west, a nameless river from the south, and two nameless rivers leave it from the north-east. The space enclosed within the walls is coloured bright blue to represent water, and the maker of the map must surely have read Marco Polo who says that there was a lake *inside* the city, or Odoric who says that the city stands in lagoons as Venice does. *South* of quinsay and coming from the far south-west is the river quian. Going down the east coast, I noted the following names in order, interspersed with many blue rivers and brown hills: prouincia mangi, India orientalis, prouincia Ciamba, prouincia moabar. The only other note I made was that Serica Regio is written near the centre of Asia and due north of Taprobana or Ceylon.

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A propos of the lagoons in which Quinsay or Hang-chou stood, Odoric, as printed by Hakluyt, says "This city is situated in the water which is always stagnant, neither flowing nor ebbing, but it has a rampart (*vallum*) because of the wind, like the city of the Venetians. Yule has somewhere (though I cannot just now find it) a note to the effect that this rampart was probably a wind-screen. In noting this reading of Hakluyt, he adds (*Cathay*, Vol. II, p. 313) *Mus. to same effect. Mus.* is the manuscript, now in the British Museum, which Hakluyt used, and it reads not *vallum* but vu or vn with a mark over the second letter. *u* and *n* are often very difficult to distinguish in such MSS., and vn with a mark is the regular way of writing *unde*. There is another similar but quite independent MS. of this particular form of Odoric's story in the Museum (Arundel, 13), and two more at Corpus Christi College, Cambridge (Nos. 275 and 407), and all three read not vallum or unde but vndas;—"they have however *waves* on account of the wind." Yule does not suggest that any other MS. has *vallum*, and the whole clause is missing in three of the four chief varieties of Odoric's narrative. It seems then very probable that undas, *waves*, is the true reading, and if the sentence is due to Odoric himself at all, it may be an attempt to reproduce what he had been told, but had not quite understood, of the contrast between the tideless waters of the West Lake and the violent tides and waves of the river on the east.

* * *

西天 *Hsi t'ien.*

Giles (1912) gives no meaning but "the paradise of the west . . . *sukhâvatî*." Couvreur (1911) does not give the phrase at all. Eitel has it only as part of a title of Amitâbha, 西天教主 *Hsi t'ien chiao chu*. The *Tz'ŭ-yüan* gives no meaning but India (印度), explaining it as a contraction for "India in the west" (西天竺), and quoting an example from the *Yüan Shih*. The 唐三藏取經詩話 *T'ang san tsang ch'ü ching shih hua* gives us some colloquial examples from the Sung dynasty as 莫不是再往西天取經否 "Is it not that you are going again to India to collect books?" (c. 1, fol. 2). Facing the gate of the Ling-yin ssŭ near Hang-chou used to be the four words 西天咫尺 "It is but a step to the western paradise" or, considering the traditions of the place, "to India." The phrase does not seem to be in *K'ang-hsi* or the *P'ei wên yün fu*; nor in the *Fa yüan chu lin*, nor (under India 印度) in the *Fan i ming i chi*.

A. C. M.

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A Correction

On p. 312 of the last year's volume I stupidly quoted the *Shih chi* as saying 始皇出游左："Shih Huang set out and travelled to the east." But 左 of course begins the next sentence (左丞相斯 . . .), and "to the east" must be omitted. It is some consolation to me, though no excuse, to find that the *Shun-yu Lin-an chih* c. 10, fol. 1, quotes the passage as 始皇東游 "Shih Huang travelled to the east."

A. C. M.

* * *

Notes by Prof. E. H. Parker

It is a remarkable thing that the character 惇 does not appear in Giles, though Williams gives it as partly an equivalent of 敦. The remarkable feature lies in the fact that Prince Tun, who died in 1889, was a well-known character in the Peking streets when Giles was there about 50 years ago. Prince Tun's personal name was Yih-tsung 奕誴 and after his death he was canonised as 惇勤親王. The 'Boxer' Prince Twan was one of his sons (pers. name Tsai-i).

* * *

Under No. 10,814 掐花兒 Dr. Giles makes an error which is neither William's nor K'ang-hi's, but purely his own: the character in this combination is not *t'ao*[1] at all, but *ch'ia*[1] 掐, written certainly in a somewhat similar way: in fact under No. 1,191 Dr. Giles repeats (but correctly) the phrase. It may be added that 掐 and 淘 are often confused, as in the old "Wadean" phrase 淅溝的味兒狠不好.

* * *

Williams, and also Giles, does not give the character 嵇 (*chi*,[1] Cant. *k'ai*[1]) a not uncommon 姓. The Economical Commissioner of Hu Nan is at present 嵇炳元. Nor does Giles give it in his list of surnames or 姓. Williams' Tonic Dictionary gives it correctly under *K'ai*, and describes it as originally the name of a mountain in An Hwei: certainly the surname is often written 稽 as well, but (query) its correctness is doubtful.

* * *

The character 鮡体 or 鮡本 (*k'iao*, or Pek. *ch'iao*[2]) is omitted from Williams' Index, and therefore from Giles. Both, however, give it under the character 胠. It occurs in Sün-tsz, whose commentator (1,000 years ago) says "there is no such character in the dictionaries"; but the Ming dictionary *Tsz-hwei* does give it, and so does K'ang-hi. Williams mutilates Sün-tsz's text, (which

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is correctly given by K'ang-hi), whilst Giles copies Williams and adds a further mutilation of his own. It has never been decided what fish it is; possibly a kind of sturgeon. The original text runs:—"The *ch'ou k'iao* is a fish that basks in the sun, going on to the sand, and then trying in vain to get back to the water" (figurative of those silly folk who blame fate for their own rashness).

* * *

As to Mr. Waley's and Dr. Giles' dispute about the exact meaning of Sien-pi (p. 597 of December number), it may be recalled that T'an-shih-hwai, King of the Sien-pi Tartars (probably Kitans and Solons of later times), was the man who (about A.D. 150) introduced Japanese (汗 or 倭) fishermen into Mongolia (捕魚兒海). The girl's neck in the poem had nothing much, if anything, to do with "gazelle," and 王逸's commentary (Wylie, p. 181) on the ancient Ts'u poem explains that the real meaning is "lucky beast's head," because (derivatively) the Sien-pi Tartars used rhinoceros-hide girdles, the buckle of which was a figure of the head of the said lucky beast, and the girl's slim neck was as though "girdled tight." I have a vague recollection of having explained this 35 years ago; but the above-named two learned poets may perhaps be able to explain what a 郭洛 girdle was, *kwolo* perhaps being a Sien-pi word for "rhinoceros."

M. Léopold de Saussure whose portrait we have pleasure in presenting to our readers is well known for his studies of Chinese astronomy and chronology. He belongs to a French family which fled from persecution into Switzerland in 1555. He has been to the Far East more than once in the French Naval Service.

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Fir-Flower Tablets, etc.

A notice of this important work will be found on p. 44. It seemed too long for a place under "Recent Literature."

La Chine, par Henri Cordier. Payot & Cie., Paris, 1921; fr.4.

This is *multum in parvo* indeed! A description of China and her whole history down to the present, all in 130 small pages! None but an inveterate worker with all the knowledge lying quite ready in mind and memory would dare to attempt such a task; but to Professor Cordier it was perhaps mere pastime.

We note a few trifling things omitted from the general fulness; 'Fleuve bleu' is not mentioned as a name of the Yangtze; and the Hakkas are not referred to. The Rites controversy included more than the Rites question, but the term for the Deity is not spoken of. In the account of the currency we are told "La seule monnaie réelle de Chine est le *ts'ien*"—that is, the copper cash with the square hole; it is strange the minting of so many myriads of copper cents should be ignored, and the abundant silver coinage. To the ordinary reader it must be deceptive to learn that Shanghai was 'ouvert en 1854', Foochow in 1861, and so on, in virtue of the Treaty of Nanking, 1842. The 'ouvert' refers to the establishment of the Customs, not to the opening as usually meant. Rockhill's and d'Ollone's interviews with the Dalai Lama are recorded, but M. Cordier ignores the reception of R. F. Johnston, narrated in this *Review*, Vol. I, p. 153. In a French work one can hardly expect Protestant missions to be treated as fully as Roman Catholic, yet a dozen lines, the same as is given to the Russian mission, is absurdly inadequate.

But in spite of a few blemishes or omissions the little book is a marvel of compression, without clearness or correctness being sacrificed.

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Chinese Shadows, by Juliet Bredon. Pei Kuan Press, Peking, 1922.

Of making of books of minor poetry there is no end, and they cumber the shelves of the second-hand booksellers. This little volume, however, deserves to be appreciated and especially by those who know Peking. The poems are not translations but original, with a Chinese flavour. Miss Bredon loves her Peking and sees it with a poet's eyes. Its palaces—

" Out of their noblest dreams Kings wrought these palaccs ;
Now empty, useless, they dream deep
In golden melancholy
Radiant ghosts against the sun,
Filled with dead memories
Of high festivities
Memories that drift, and pass, and pass,
Until the daylight fails,
And night and all the stars sweep over them."

We should like to quote the verses on the Altar of Heaven, and several other dainty poems about the Temples of Peking. But not all are about Chinese subjects ; for example,—

" A spider's web of dainty opal gauze
Glittering with dew,
Is just a spider's web and nothing more
To me or you.
But to knights errant, like the blue-winged fly,
Adventuring free,
It is a fairy palace that allures
Most temptingly.

The whole collection is marked by that restraint which is so necessary to poetry, and which was not sufficiently apparent in Miss Bredon's prose. We are sure the pettily got-up little volume will give a great deal of pleasure to a wide public.

The Japanese Myth of Amaterasu, Goddess of the Sun retiring to the Celestial Grotto and the Magic of the Sun.

(Essay by N. P. Matsokine. Edited and printed by the Far Eastern State University, Vladivostok, 1921. In Russian).

Japan has remained a land of mystery, for many centuries secluded from the rest of the world, and the secret springs that moved the life of the nation were carefully concealed from the curious eye of the stranger.

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But now that the Land of the Rising Sun has become a world power the hidden soul of the Japanese is gradually being revealed ; scientists, historians, sociologists, philologists are making Japan and the Japanese a wide field of research.

We have before us a booklet by N. P. Matsokine which is an essay on Japanese mythology. The subject of the author's research is the interesting myth of the Goddess of the Sun Amaterasu. When frightened by her brother Susanoo, god of the Winds, she withdrew to the Celestial Grotto, whereupon the world was thrown into darkness and misery. The gods then held a meeting to discuss how Amaterasu could be lured out of her hiding place and light and warmth restored to the world. Their preparations were very elaborate, every god doing his part. Finally a fire was kindled, a mirror prepared and one of the goddesses performed a comic dance which made the other gods' roar with laughter. Amaterasu's curiosity was aroused and she peeped out of her seclusion to inquire about the reason of the gods' merriment. Thereupon she was told that a substitute for her and her sun had just been discovered. This excited her curiosity still more and she came out of the grotto. Her image in the mirror was then shown to her and a rope thrown over her back so that she could not retire again into the grotto.

The author deals with his subject from the point of view of a learned philologist. He reveals a thorough knowledge of the Japanese language and by going into the roots of the nomenclature of Japanese mythology and the denominations for living creatures and dead nature he makes some very interesting deductions, which throw quite a new light on the origin of different words as well as on rituals and folk-lore of the Japanese, which are built on this mythology.

The subject of the goddess of the Sun Amaterasu becomes the more interesting when we remember that she is supposed to be the protectrix of Japan's might as an Empire. The legend is that Amaterasu sent her grandson to rule Japan, and that it was her great-grandson who conquered the whole country and was the first Mikado and founder of the present Imperial dynasty of Japan.

It has been noticed more than once by philosophers of different countries that while we Europeans find ourselves in constant contradiction between our religion—Christianity, which condemns warfare and capitalism—and our doings, which consist of endless political and economic strife and struggle for conquest and supremacy, Asiatic nations are living their lives in full agreement with their religious creed. So in Japan patriotism is a logical sequence of the cult of ancestors. Warriors killed in action are

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considered divine heroes and their souls are worshipped in a special temple in Tokio. The adoration the Japanese have for children, especially boys, is also connected with the worship of ancestors which requires that every man should first of all consider it his duty to produce an heir to his name. Full freedom of religion exists in Japan: Shinto, Buddhism, and Christianity all are preached peacefully side by side. The Shinto Pantheon includes hundreds of gods. Japanese life is full of superstitions which are all based on animal worship and animistic philosophy.

Mr. Matsokine tells us of many curious Japanese superstitions and compares them with identical superstitions among different nations and wild tribes. In most of these superstitions a magic power is invested in stones, trees, flowers or animals and this power is supposed to be partly transferred to those who believe in these fetishes.

Mr. Matsokine's essay will prove of special interest only to the advanced scholar of Japanese—the linguist and philologist. The reader must not expect to find in it any more or less exhaustive study in Japanese mythology. The legend of Amaterasu is simply chosen and explained from a purely linguistic point of view, so that there is even no reference to the place this legend occupies among others in Japanese mythology. Therefore those interested in a closer investigation of the path the Japanese mind has trodden through myth and folk-lore up to its present state will have to refer to other works on this subject.

C. SH.

Peking: A Social Survey. Conducted under the auspices of The Princeton University Center in China, and The Peking Young Men's Christian Association. By Sidney D. Gamble, M.A., assisted by John Stewart Burgess, M.A. New York: George H. Doran Company. pp. 538.

Large volumes about Peking are coming to us at the rate of at least one a year. But there is a sameness about other works which is revealed to us when we read the present one. Juliet Bredon's "Peking" and Mennie's "Pageant of Peking" present the famous old city historically, pictorially, artistically,—Peking to the eye and the memory. Such books treat of the high lights and they hit only the high spots. If humble life is depicted at all, this is for a special purpose which leaves out the odours and throws a sheen of romance over the evidences of poverty and suffering. The picture is not untrue, but the reader is

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practically told to look with an artist's eye; and the better for him if he be not a resident of the Northern Capital.

And yet the proper study of mankind really is man, and not buildings or books or jade or bronze or city gates. The artistic and historical treatments are important, and we are grateful for them. But the social treatment, which fills out the picture and tells the facts about the whole life of the city, which the artist purposely omits as not germane to his object, this we must have too; otherwise we go back to the conscienceless slave-markets of Athens, and claim kinship with the Borgias. It is just this treatment that Mr. Gamble has attempted to supply, and with a large measure of success. His volume is primarily an exhibition in well-ordered array of facts, facts, facts, and then more facts. At times sociology threatens to become indeed the dismal science, though not just for Carlyle's reason. And yet it was hardly possible to put into order so many facts about living men without unconsciously making picture which the reader would see; and however rigidly emotion was excluded from the manner of utterance, emotion of some sort will be the effect of such a book in the mind of any who count nothing human as alien to themselves.

The chapters treat in sober procession of history, geography, government, population, health, education, commercial life, recreation, the social evil, poverty and philanthropy, prisons, an intensive study of the Têng Shih K'ou district, churches and religious work, and the Peking community service group and its first labours. There is also a striking chapter entitled "My nearest neighbours in Peking," prepared by a woman missionary, who describes in striking fashion, with clear head and warm heart, the life of a street only a few yards long, and the families which reside there. This is an ambitious programme, to say the least, and of course not everything that could be said on these subjects is included. Also the sources of information in some cases were much too scanty; while in others they were surprisingly full. The hardest thing to find out in China is the inner life of the Chinese. One may live many years among them and at the end be obliged to confess that while they may not be a riddle, as some would insist, they are a secret at all events, and a very well kept one. This book will help to change that opinion, for it proves that if the matter is properly undertaken, the important facts for the student of society may be found out. As a study both in ethics and sociology this book stands alone. Many an old resident like Nevius and Huc has attempted to reveal the Chinese to us as they are; it remained for a young stranger student to come with methods and training acquired in city study in Am-

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erica, and by enlisting the help of those who had been long on the spot, to obtain results that make a clearer and completer picture than we have ever had of any section of China. The effort to get the whole truth has very evidently been unremitting, and the authors have relentlessly laid upon themselves the duty of following facts and leaving theories to take care of themselves.

But it is at that point, if anywhere, that the book fails. It is all foreground; the background of China as a whole is missing. The resident in other parts of China will find many things strange to him here, and will be driven to think that if the book had been undertaken by someone who had a good general knowledge of China, the gain would have been great. Hangchow is referred to several times by way of comparison, but hardly any other place. It may be ungracious to play Oliver Twist when we read such a work, but the book itself tempts us to do so. Moreover, it is too much a snap-shot by an extremely fine lens, of an active, busy, changing scene. China is altering with great rapidity. Twenty years have made a new city of Peking; in another twenty this book may read like ancient history. Its justification is that it is the proper prelude to some concerted activity that shall attempt to shape the history of that coming twenty years in useful fashion; and that it is a fairly complete cross-section study of one of the world's great cities during one of its important periods of change. As a historical document its value will increase just as its sociological value dwindles.

It is a book for reference rather than for steady reading, though long stretches of it are very readable. It is not a guide-book, and the ordinary tourist will feel badly cheated if he attempts to make it one. Yet there are numerous maps to illustrate the facts, as well as many excellent graphs in which the facts are tabulated vividly; also there are many excellent photographs taken by the authors, which truly illuminate the text. The appendices are voluminous, and the index is well done. The errors in printing and of fact are very few; the only one of the latter sort we have noticed is on page 158 where it is stated that the literary language of China is "no longer" spoken. Of course it never was spoken, in the ordinary sense. On every page are the marks of care in arrangement of sober repression, of conscientious intention to be accurate. We wonder whether a series of such surveys of the important cities of China would not be more to the point among the Westerners who wish to lend a helping hand, than the immediate expansion of educational facilities which is so much urged.

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Chinese Mettle. By E. G. Kemp, F.R.S.G.S. London: Hodder & Stoughton, 1921.

All those who enjoyed Miss Kemp's former books, "The Face of China," "The Face of Manchuria, Korea and Chinese Turkestan" and "Wanderings in Chinese Turkestan" will open "Chinese Mettle" with pleasurable expectations; and let us say at once that they will not be disappointed. The letterpress is brightly written and interesting; and the illustrations little or big, black-and-white or coloured, are dainty and delightful. It is true that the authoress in her views of things Chinese, sees somewhat *couleur de rose*, but as she charmingly pleads in her preface to "The Face of China," "There is a use for eyelids as well as for eyes;" and if as an artist she has learnt to ignore on the one hand, and to brighten on the other, the process will be gratifying to the Chinese, and perhaps will not hurt the foreigners, to whom she is not always quite just.

The plan of the book is not altogether happy, we think, as it is lacking in continuity; but we are not ready with a better one. The first chapter gives a summary of the journey of which the book is the outcome; and with those on Yünnan, Kweichow and Hunan, very specially seems to illustrate *British* mettle as shown by the English aunt and niece who positively enjoyed the hardships of the long, long road, which often led them through brigand-infested country.

Chinese mettle is shown in the chapters describing three great personalities, Governor Yen of Shansi, "the Christian general" Fêng Yu-hsiang, and Miss Tsêng, B.Sc.

Miss Kemp claims that "the mettle of the (Chinese) race is changing." New ideas and new circumstances, are certainly causing the Chinese to act in new ways and on new lines; but of their mettle or spirit itself, long residence in China inclines us to think, "Plus ça change, plus c'est la même chose."

It would not in any case be fair to the Chinese to suggest that General Yen and General Fêng are instances of China's *changing* mettle. In every age she has had noble and earnest men, capable of the utmost devotion to the general good; the present age, one has to fear, is singularly poor in them. Why, among one-third of the human race are there so few like "The Model Governor" and "The Christian General"? It is to be noted, moreover, that neither of these does his good work with the aid of Republican or democratic ideas; both are soldiers, and issue commands to be obeyed; they are in fact, benevolent despots, just as the good Chinese Emperors always were. For our part, if we could see one such at the helm in each province in the land, and a super-

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such at Peking, we should not care what became of this so-called "Republic." Confucius said: "What is necessary is to rectify names." Here certainly is one which clamours for rectification!

Perhaps the greatest change in China is the attitude adopted towards women. Such women as Miss Tsêng (Chapter VIII), Dr. Mary Stone and Dr. Ida Kahn were impossible in China till recent years; that is, women with a sphere of usefulness beyond the home. Yet if we mistake not, Chinese women have often by sheer force of character and native ability greatly influenced their country's fortunes indirectly, through their sons and their husbands; now they are becoming liberated and enlightened, and while the few work in public ways, the many it is to be expected will in private life have a greatly increased influence. Even while the men are playing with their Republic (or should we say, Republics?) the new women are building the better China that is to be, within the limits of that potent institution—the Chinese Family.

The writer and her niece went from one mission station to another, and needless to say, report warm receptions.

Whatever faults the missionaries may have, they are not generally accused of inhospitality. A strange white face is often a great treat and these two visitors belong to a family which has given greatly in many ways to China missions and so would be doubly welcome. The authoress makes it clear that she is true to the family traditions, and is heartily in favour of missions when carried on on broad and sympathetic lines. Indeed, "the use of the eyelids" in this matter may be thought by some readers both Chinese and foreign to have a good deal of scope.

Miss Kemp tells us in her preface why she wrote the book; first, because she was "consumed with a desire that people should know what is happening in China," and second, because she wished "to summon the Chinese themselves to their great task to act as true patriots," and so on.

In the first desire, if we allow for the *couleur de rose*, she has been to a large extent successful; but when she says that "the self-seeking, ambitious, unscrupulous Chinese . . . are dragging China to the verge of the precipice, *through their fear of foreign foe as well as home treachery*, this is something more than rose-colour; it is a splash of crimson lake. (The italics are ours).

There are a number of mis-statements of fact in the book as distinguished from opinions for and against which much might be said. The "beautiful golden-roofed temple" (p. 152) visited at Changsha was the Confucian temple, and not that of the statesman Chia I, which though interesting is obscure and seldom visited. Again, it is misleading to translate Kweichow as the

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"Land of Demons." Its present name 貴州 means the Honourable or Valuable Territory. The province has only been incorporated with the Chinese Empire for two centuries. If before that it was called "The Land of Demons," this was in accordance with very ancient usage found for example in the *Shih Ching* (see Legge p. 141), where Chung Kuo (China) is contrasted with the Demon Regions (foreign countries). The same ancient usage is responsible for the once universal epithet "foreign devil." Once more, on p. 24, the Shantung Christian University in Tsinanfu is credited with having (in 1920) a teaching staff of about twenty-six and about one hundred students, in addition to those in the pre-medical course. The twenty-six professors did not have such a good time as all that, however, as there were at that very period between three and four hundred students.

But a much more curious slip occurs on p. 31 anent the native city of Shanghai. We read, "The old native city, just the same picturesque, dirty, crowded spot that it was hundred of years ago, surrounded by its three-and-a-half mile wall, of which the gates are still shut at night." Now the facts are that these walls and gates all disappeared shortly after the Revolution of 1911; and that the whole city is so much improved as not to be worth visiting, its former attractions of Stench, Squalor and Dirt having been so toned down as to be no worse than in the adjacent parts of the foreign settlements.

These examples will suffice to show that not all of the statements in the book are by any means final: but alas! whenever the sad truth is rubbed in that the British share in modern educational work in China is utterly unworthy of the British name, the authoress is only too correct.

Chapter IX on "The Youth of China" is one the English-speaking Chinese—probably a student and almost certainly young—will turn to with lively interest, though the best words of all on this subject occur in the Preface. They are, "The vital need of to-day is for honest, incorruptible, educated Chinese." In this admirable saying the weighty adjectives are in the proper order: the Chinese (whom we wish Miss Kemp would not call Chinamen) constantly put "educated" first,—with lamentable results.

All who teach the youth of China know what a tremendous amount of fine raw material there is among them. Their glow over high ideals, their quick response to what is noble in them, their gratitude for faithful teaching and even faithful rebuke, make them good pupils. The problem is how these high ideals and noble impulses are to be conserved in the environment into which the young people are plunged when their student course is ended.

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Too often what happens is like the bringing up of a plant from the tropics into a Chefoo winter. The environment wins.

We do not know how far a cultured English lady's book of exquisite pictures (in the Western mode) coupled with a kindly and generous estimate of things Chinese will help the situation, even when it has a Foreword by H.E. the present Chinese Minister to Washington; but it ought to encourage and stimulate all the Chinese who read it.

The Psychology of Progress, or the thirty-seven Principles of Bodhi. By the Anagarika Dharmapala. Calcutta, the Maha-Bodhi Society.

We hardly know why this little book has been sent us. We open it and read that "Where the skandhas operate there is dukkha." This gives us no joy, nor are we helped by the warning against tanhaic desires. In fact the 30 pages of more or less unintelligible matter would put us off from Buddhism if ever we had been inclined to it.

The International Review of Missions. London, Jan. 1922.

We call the special attention of our readers to this number, since it contains a valuable bibliography of missionary literature of the last ten years. The price of the number is raised to 5/- but the subscription for the year is 10/6 as before, so that to annual subscribers the bibliographical supplement comes as a free gift. The number has several other important papers.

We have received *Harvey's Annual* full of Christmas stories, and the Christmas number of the *Maritime Bulletin* (No. 4) issued by the Maritime Co. of the S. V. C. In the avalanche of Calendars, etc., for 1922 the *Review* has been favoured by one firm and one only,—Messrs. Hall & Holtz, to whom it is obliged. M. A. B. comes quarterly, telling us all about Fisher Unwin's publications, and it is well worth its shilling a year to all who love books.

Some very important works about China have been issued recently or are announced for immediate publication. Sir Charles

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Eliot's *Hinduism and Buddhism* and Sir Aurel Stein's *Serindia* are two really great works. New editions are ready of Juliet Bredon's *Peking* and of Mennie's splendid *Pageant of Peking;* and the second volume of the *History of Shanghai* by Lanning and Couling is in the press. The first volume of this last work is rather severely criticized by Cordier in the latest number of the *T'oung Pao.*

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